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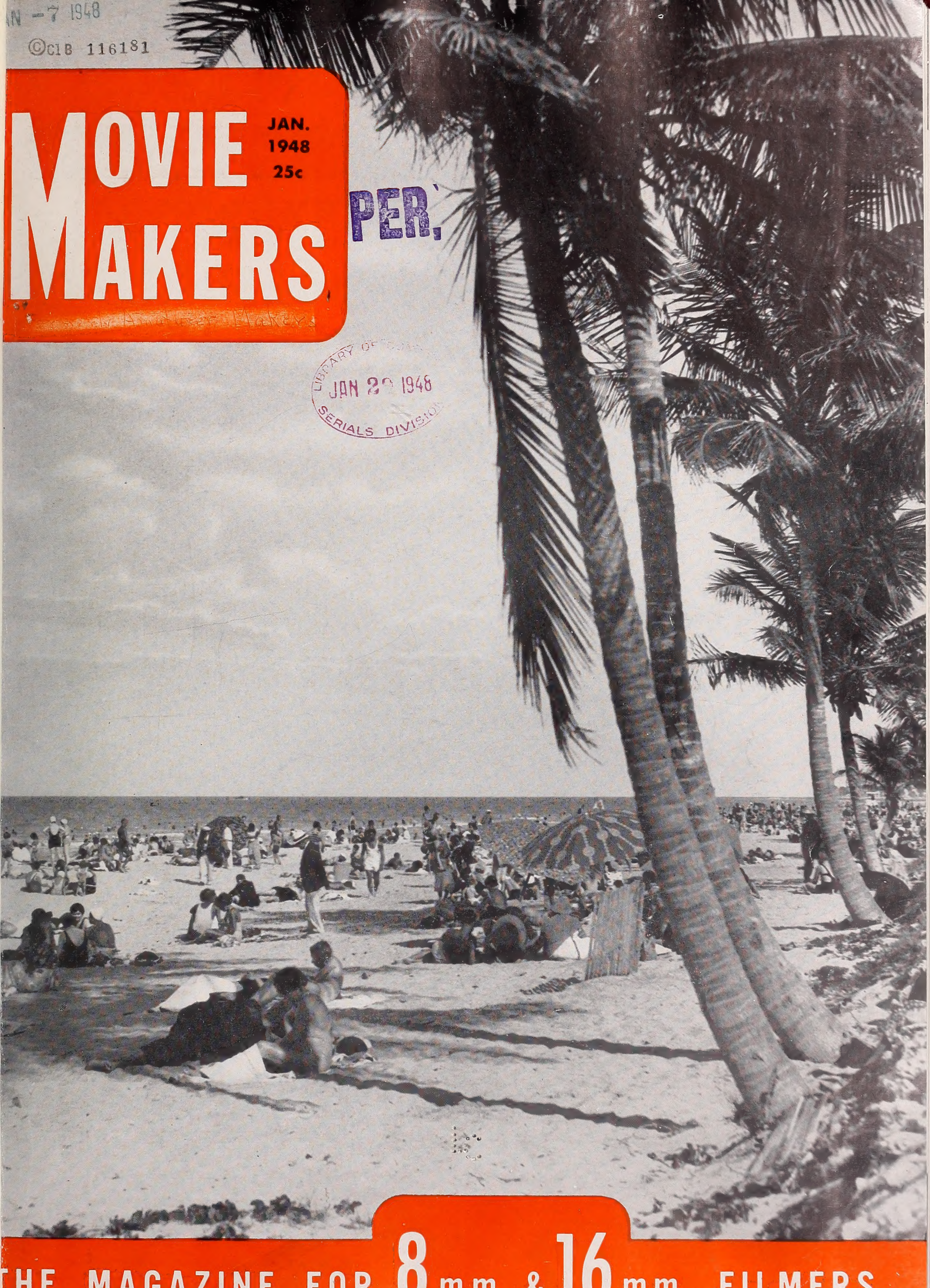

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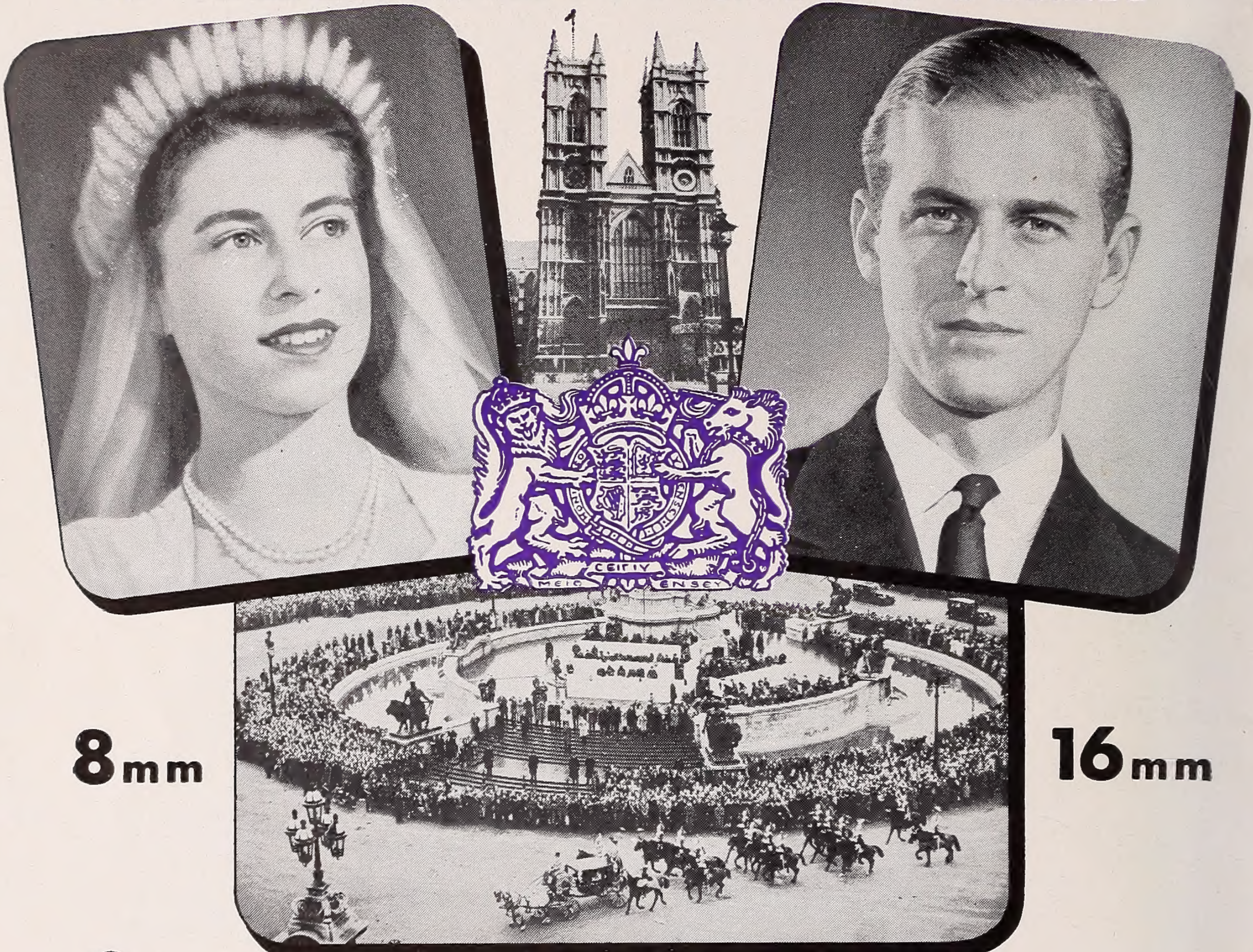

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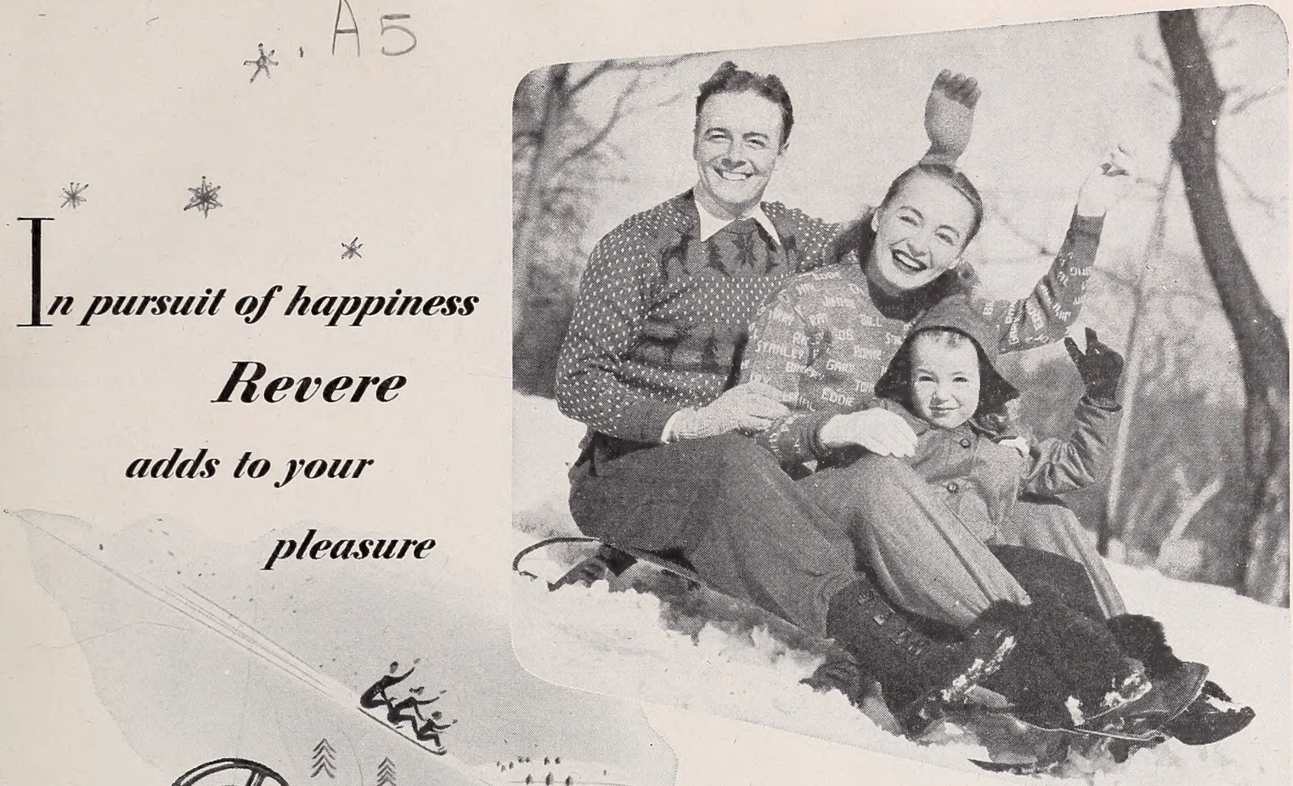

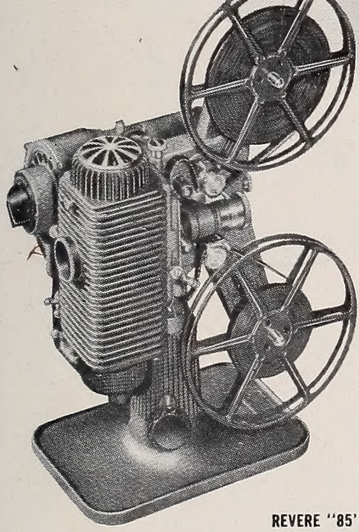

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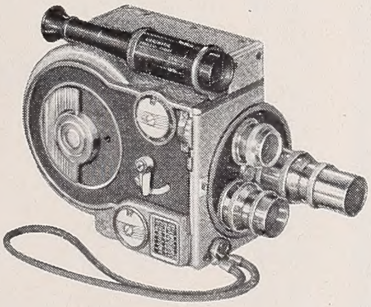

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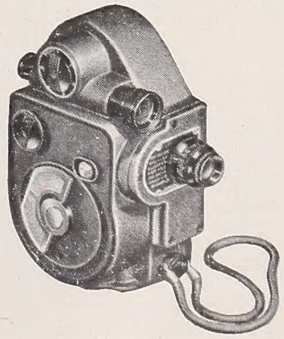

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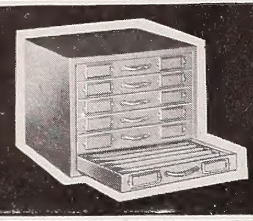
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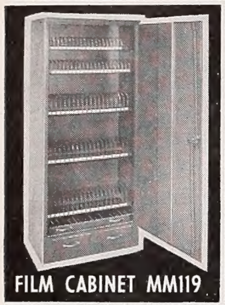
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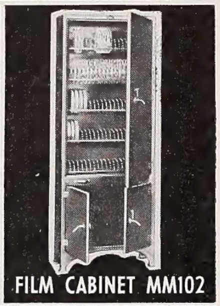
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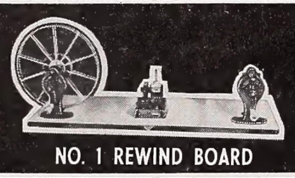
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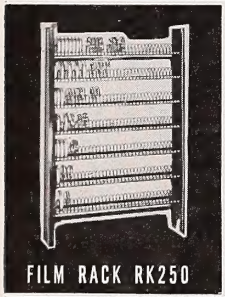
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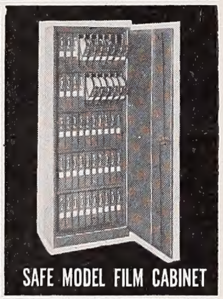
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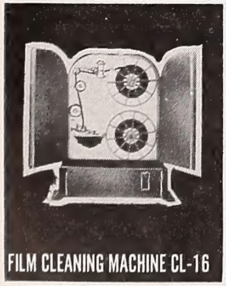
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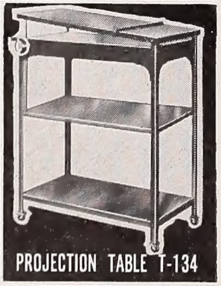
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MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

January 1948

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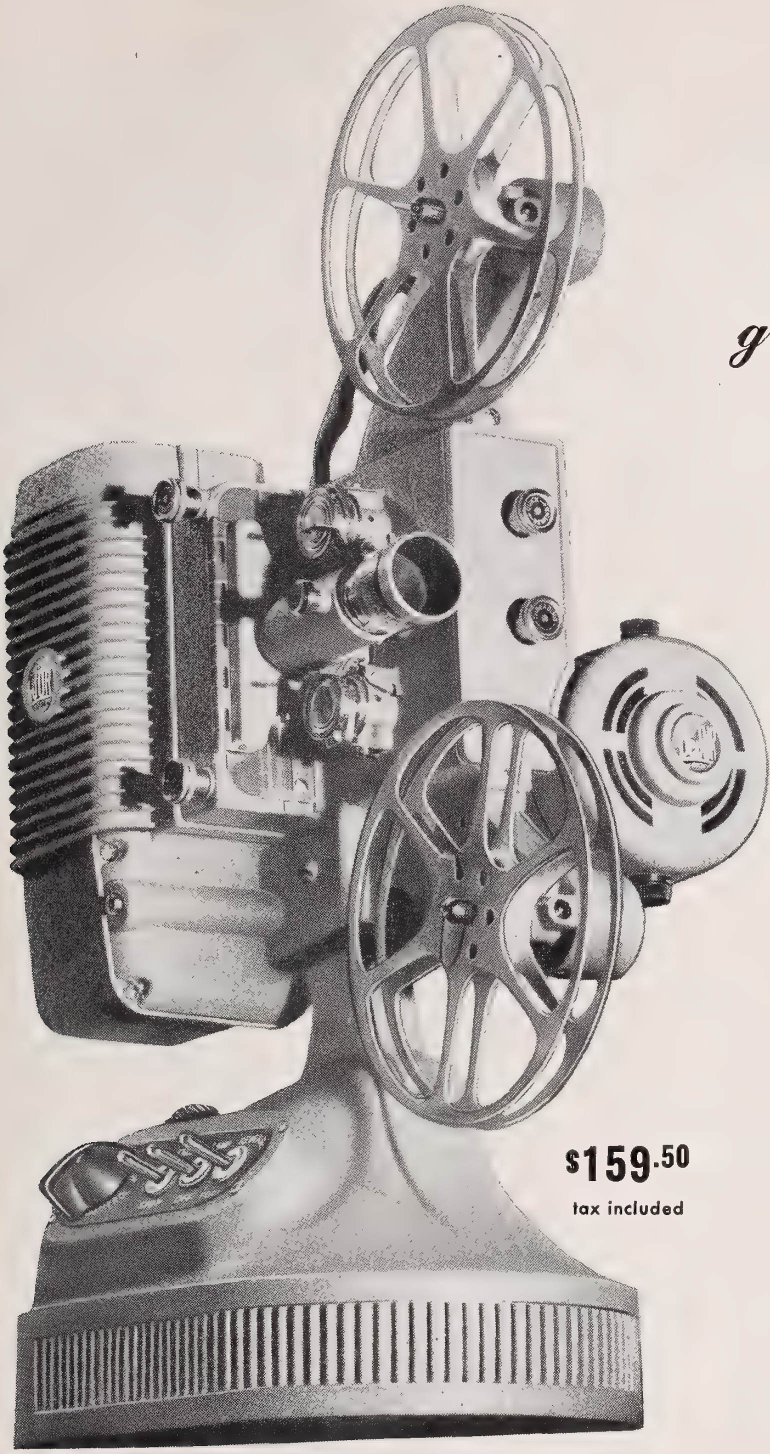

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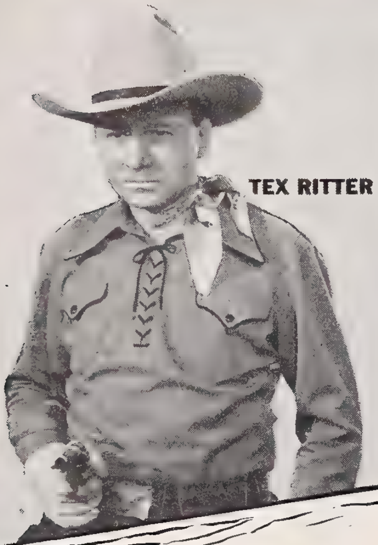
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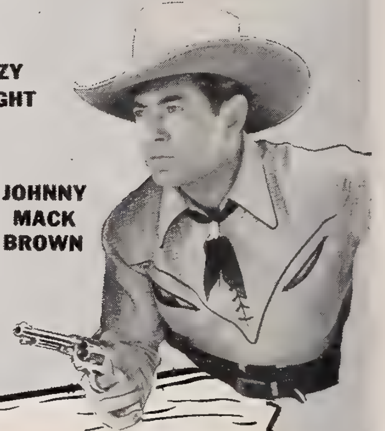
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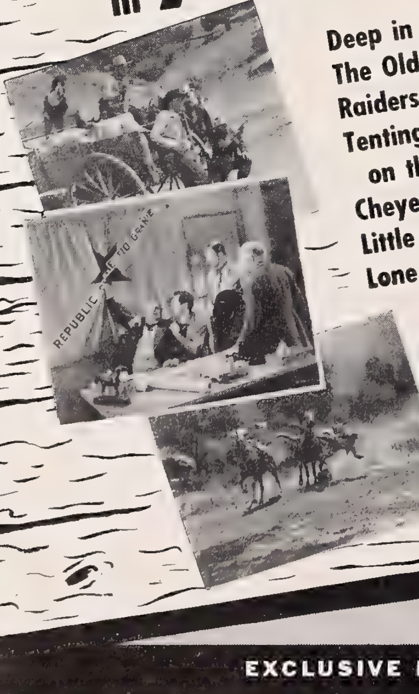

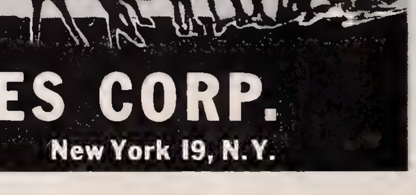

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The Reader Writes

This department has been added to the new MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

THE NEW MOVIE MAKERS

GENTLEMEN: I have just received the December issue of the new MOVIE MAKERS, and I hasten to add my congratulations to the host of others that you will receive on the changes and additions made.

Also let me congratulate the staff on the wise selections made in the annual Ten Best contest. While I do not know Al Morton, FACL, I have watched with a great deal of interest his steady march forward in cine skill. He was, as usual, up against some really stiff competition, but that is what makes the ACL contest so stimulating. Being open to one and all, each contestant knows that his picture is going to be judged strictly on its merits and against experienced filmers who have had their work appraised in past competitions.

RALPH E. GRAY, FACL
Mexico, D. F.

. . . Although I am only a newcomer to your fold, I think your magazine, MOVIE MAKERS, has really grown up. You have made noticeable improvements both in its dress and contents. I am very much interested in your two new departments, *News of the Industry* and *Equipment Surveys*.

FOSTER S. SAVAGE
Connellsville, Penna.

. . . The article in the December MOVIE MAKERS entitled *Movies—Not Minutes* states exactly what we try to do in our club. A very short business meeting leaves more time for the discussion and demonstration of equipment, screening of films, contests, etc. . . . I like the new and greatly improved MOVIE MAKERS.

HERVEY E. BENNETT
President
8mm. Movie Club of Rochester
Rochester, N. Y.

. . . What's so *new* about it? It's still too little and too late for my dough.

HAL NEWMAN
Chicago, Ill.

. . . The "new look" as presented in your December issue of MOVIE MAKERS is splendid. Keep up the good work.

JOHN H. O'HARRA
Dayton, Ohio

. . . Just received December issue today and like the new layouts, departments and so on very much. The new dress, even as with a girl, should stimulate interest and circulation.

ARTHUR A. HEBERT
Santa Monica, Calif.

. . . Congratulations! While I like the new MOVIE MAKERS, I don't like the illustration used on your December cover. MOVIE MAKERS can do better, and we're all pulling for you.

JOSEPH F. HOLLYWOOD, FACL
New York City.

For these, and other letters too numerous to print, the editors of the new MOVIE MAKERS are sincerely grateful.

THREE CENT AIRMAIL

DEAR SIRS: Your letter apprising me of the Maxim Award was given me at the Post Office just before I left on my morning carrier round. The people on my route may or may not have been aware of it, but every letter they received that day was airmail.

They couldn't have been anything else, because I was sure walking in the clouds. That's probably the only time in history they got airmail for three cents.

AL MORTON, FACL
Salt Lake City, Utah

Questions AND Answers

Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers*, c/o MOVIE MAKERS.

FILMING NIGHT SPORTS

DEAR SIRS: I have a 1 inch *f*/1.9 lens on my 16mm. camera and would like to shoot one or more of the following night sports: baseball games; boxing in a large arena; basketball games; stage plays. How do I determine (1) the amount of light falling on the subject, or (2) the distance from the lights to the subjects?

STANLEY MALEVICH, ACL
Savannah, Ga.

In all of the four situations which you mention, it is not possible to estimate exposure accurately either through the use of an exposure meter or by the light-to-subject method. Instead, you must be

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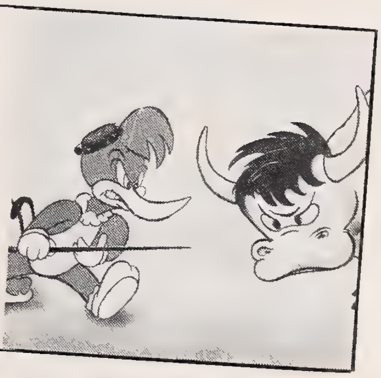

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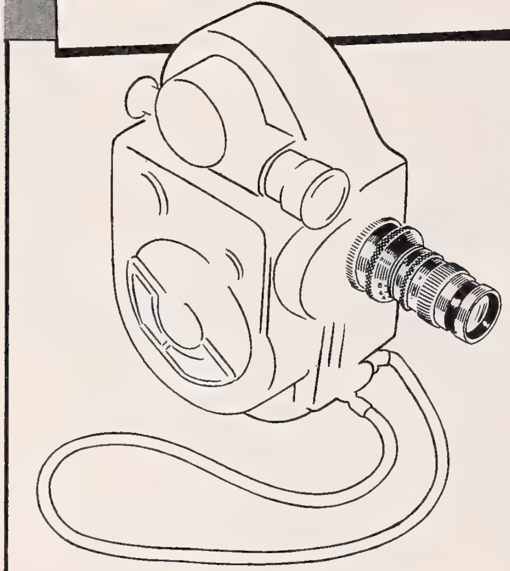

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guided by the accumulated experience of others in such work and by your own immediate tests on the subjects involved. *Action Under The Lights,* by Fred Evans, FACL, in the December 1947, Movie Makers is a detailed report on his findings.

OUTDOOR COLOR INDOORS

Gentlemen: Type A Kodachrome not being immediately available, I recently purchased a magazine of outdoor Kodachrome for some indoor filming I had in mind. At the same time, I got a supply of blue glass No. 2 flood bulbs for use with this film without the usual conversion filter.

What, under these circumstances, would be the Weston speed of the Daylight Kodachrome? My dealer says that it changes from 8 to 3 indoors . . . but I don't see why.

Sidney Maurencin

New Orleans, La.

The dealer is wrong, and reader Maurencin is right in questioning his statement. The mere act of using outdoor color film indoors does not automatically reduce its sensitivity. While it is true that Daylight Kodachrome exposed under clear glass Photofloods *with the requisite conversion filter* suffers a loss in speed from Weston 8 to 3, this loss is caused by the *use of the filter* only. Exposed under the light of self filtering blue bulbs, the speed of Daylight Kodachrome remains at Weston 8.

THE SWAP SHOP

In this column, Movie Makers offers its readers a chance to exchange film footage on varied subjects and items of filming equipment directly with other filmers. There is no charge for this unique service, but your exchange offers *must* be on a swap basis only. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop,* c/o Movie Makers.

8MM. TO EXCHANGE

Dear Movie Makers: I'd appreciate it deeply if you will place the following notice in your next issue:

5,000 feet of 8mm. films to exchange; comedies, cartoons, travel, etc. Send your complete list of subjects that you have available and I'll send you mine.

S. A. Kustin

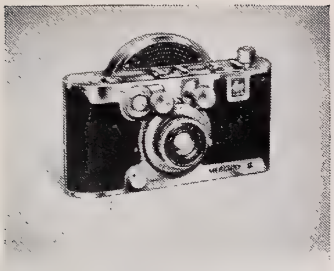
36 Kenilworth Drive,
Toledo 8, Ohio

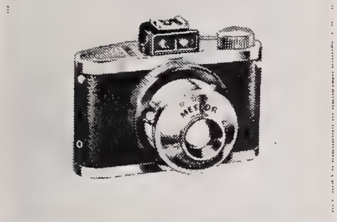
8MM. ON LOAN

Dear Sirs: I have some real German films from the war and other Belgian films which I took myself during the war and after the liberation. I am interested in exchanging these 8mm. pictures on loan with some American 8mm. amateurs.

Charles Maes

Rue de la Station,
Enghien, Belgium





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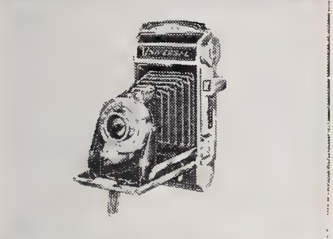

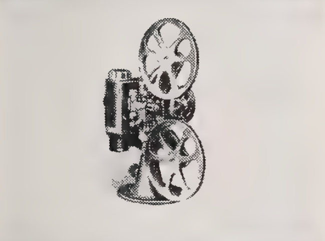

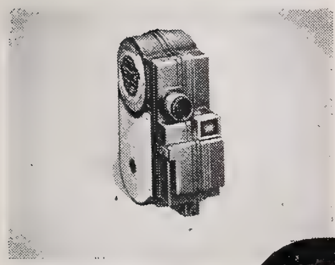

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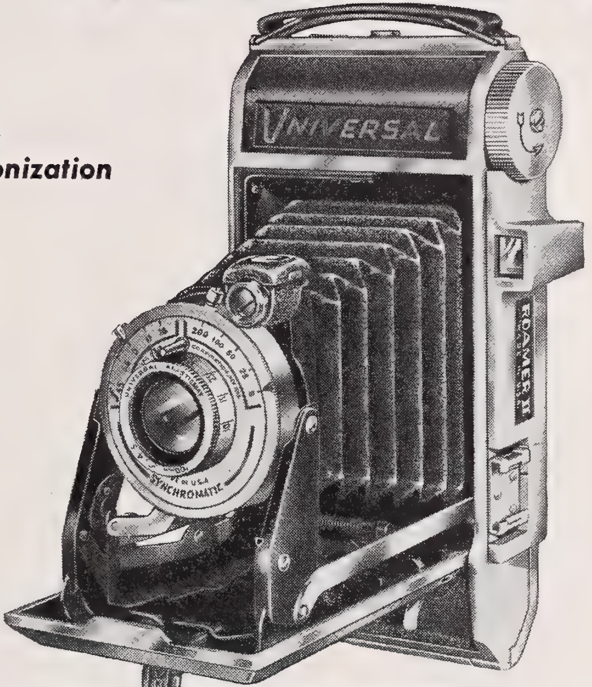

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Pleasing, natural, exciting . . .

IN 50 frames or so, she'll be out on the ice, skating fast.

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TIPS ON TITLES Try this simple titling trick for your snow sequences: Break up twigs and lay them in the snow, forming the letters of your title.

ASK FOR

Ansco

HYPAN FILM

8 and 16mm

MEET THE FOLKS

A simple family film plan, in which your camera is an all seeing but unseen guest

SOME filmers have the impression that the cine counterpart of the old family album is a series of shots posed in front of the house on a bright Sunday afternoon, with Mother blinking self consciously into the lens and Dad holding the youngsters firmly in place while the frames spin by.

But they're missing half the fun. We know that the movie camera has it all over the tintype, the snapshot and the formal portrait, because it will record your loved ones in natural pursuits instead of unnatural poses. So don't just stand there; do something! Every family will want a couple of reels that show them engaged in personal activities—their hobbies, their whims, their jobs.

Let the camera play the part of a casual guest who drops in for a visit with the folks, and spin your script to fit the personalities in your family. An introductory sequence can show a closeup of the street sign at your corner, cutting to a pair of feet walking along the sidewalk. The feet pause, and the camera tilts up to your home as seen by the visitor. Another detail shot of the feet climbing the steps to the doorway will lead you to a tilt up to the house number. Cut to a closeup of a finger pressing the doorbell, followed by your first subtitle:

A welcome from Mother is always a royal welcome.

The door opens to reveal Mother standing there with her broadest smile. She reaches out her hand toward the camera in greeting. The visitor's hand clasps hers and is drawn into the house.

Mother is justly proud of her kitchen, the heart of any household.

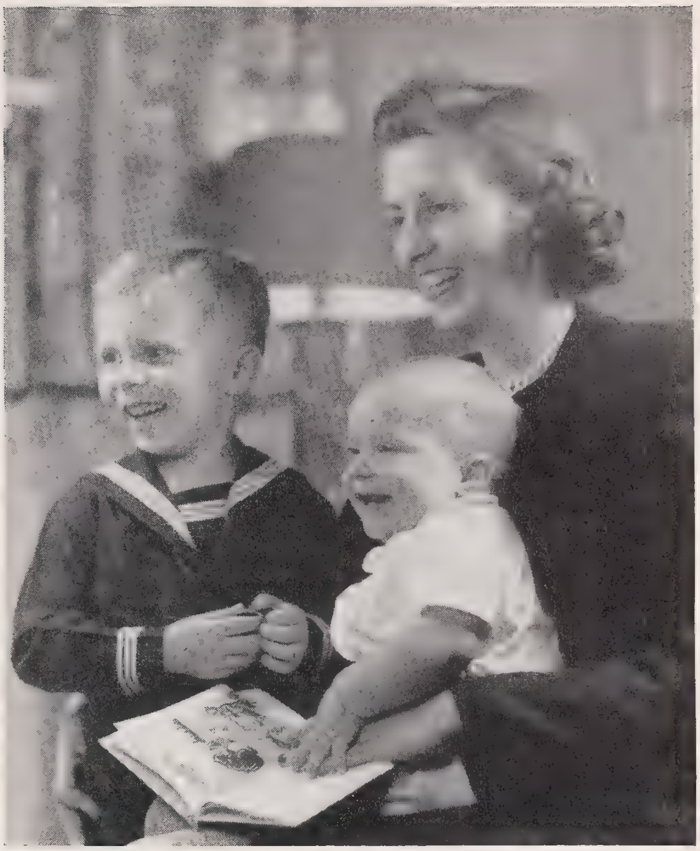
Follow with a series of scenes as Mother shows off in the kitchen, putting up jam or trimming her pastry *tour de force*. It takes closeups to show her skillful fingers and the succulent results, so don't rely on medium shots.

Mom's versatile talents are reflected in every room in the house.

This will give you an opportunity to make a tour of the house, with Mother pointing out some of the latest decoration touches to the visitor. There is a fine opportunity here to use some interesting dolly shots, if you care to try them. These can be done quite easily. For the moving camera support, use Junior's express wagon, a baby carriage or even roller skates. For the portable lights, use one or more of the popular lighting bars (see *Lights on the Move*, December, 1947 MOVIE MAKERS). At the end of this sequence show Mother cocking her head to one side and listening intently, as you cut to:

That sounds like Dad is home early. Let's see what he's up to.

THE FAMILY FILM


Philip Gendreau

FILM THE FAMILY in surroundings where they will feel relaxed and at home; this take might serve as a reaction shot after Dad's arrival on the scene.

Follow with scenes of Dad getting settled in his living room chair. There is an evening paper with big headlines on the table beside him. The camera trucks up and the visitor meets Dad; then the camera looks down at the paper, up at Father. He starts to argue and gesticulate. Show him going through his characteristic motions as he airs his views on the Washington merry go round, cutting to:

Let's not talk politics after a day at the office. Sports are more relaxing conversation.

The hand of the visitor is seen turning to the latest headlines on the pennant race or a Joe Louis fight. Switch to Dad as his face lights up and he starts to describe it, dissolving to some of the scenes you have snapped at major sporting events. Dissolve back to Dad, as he rises from his chair and motions toward the door.

It's not every one who gets to the inner sanctum to see Dad's hobby workshop.

Cut to shots of Father puttering at his favorite pastime, tying flies, working at a lathe, editing film. Cut then to:

The youngsters have even more varied interests—some constructive, some just good, healthy play.

Show Daughter at work on a new dress or pasting dance programs into her scrapbook; shots of the boy assembling a model airplane or appraising a new stamp will round out your sequence. Conclude with frames of the kids playing at their favorite outdoor sports.

That's the lineup. . . . Now how about a cup of coffee and a piece of Mother's cake before you go?

Follow with rather brief, general group scenes in the living room. When the visitor is indicated as taking his departure, the camera dollies out of the door, turns about for a last goodbye as the door swings slowly closed on the family waving in the doorway. Over the dark expanse of door, expose the words:

Come again!

The result? Not poses, but personalities—an intimate record of real people.

Photographs by Al Morton, FACL

PATHWAY TO GLORY

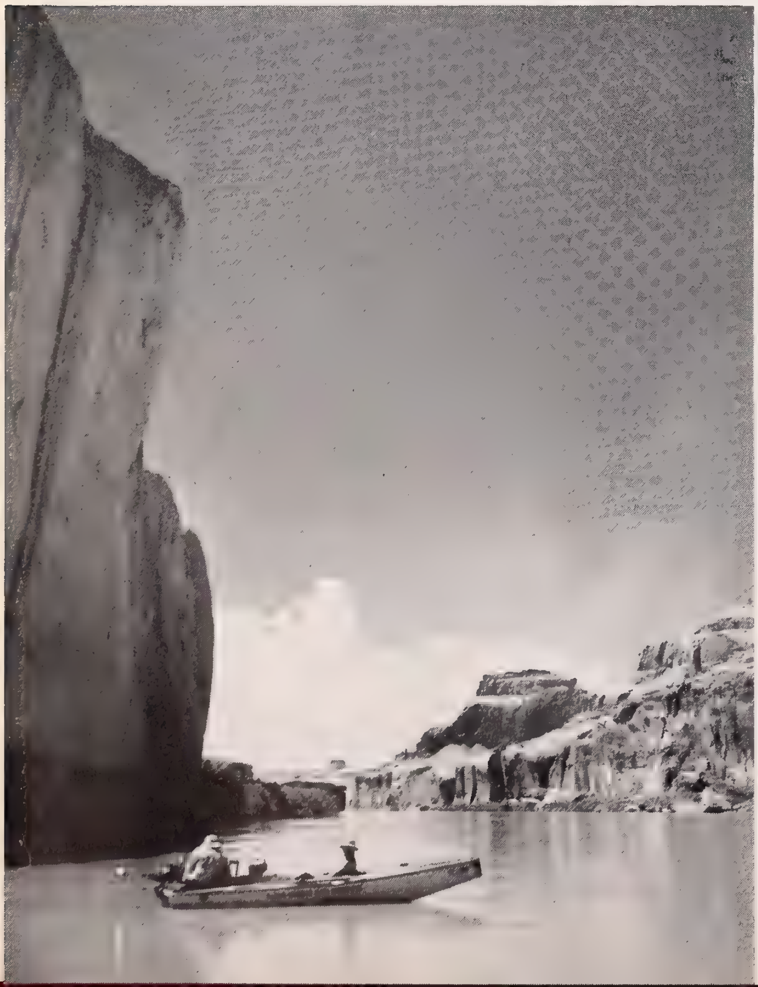
AL MORTON, FACL

FILMING *Adventure on the Colorado* was quite an adventure in itself. Yes, sir, quite an adventure!

There were plenty of times when I was panting and breathless from exertion. There were other times when my heart pounded with excitement. There were the good moments—and the not so good. The trip was a thrill from start to finish. Thus, if any one had told me that a far greater thrill awaited me some six months *after* the trip, I'd have thought he was . . . well, you know.

But that's exactly what happened. For I can truthfully say that winning the treasured Maxim Memorial Award has been the greatest thrill of my filming life. Talk about being breathless with excitement! I have only just recovered enough composure even to think about it—much less to write. But, MOVIE MAKERS insists, *write* it must be. . . . So, here we go.

For three years, Don Harris and Jack Brennan, veteran river men, had been urging me to accompany them on a river trip. And for three years I had been telling them, "Nothing doing!" I thought too much of my equipment to risk it on the river. I had acquired it the hard way, by scraping and saving what little I could from my salary as a mail carrier. Besides, it meant leaving my wife behind, as a trip down the river for her was out of the question. And she had sacrificed as much as I had for our hobby, working side by side with me on most of our movies.



I can't remember now when it was that I changed my mind; but suddenly I could think of nothing else. I would spend all my spare time working out ideas for continuity and ways and means of keeping my equipment safe and dry. When I was reasonably sure that I could accomplish this latter, I then decided definitely to make the trip.

For, I was more worried about my equipment than anything else. I theorized that the ideal protective method would be one which would keep my equipment safe and dry and yet leave it readily accessible for use. The perfect answer to my problem proved to be ammunition boxes. They were not only waterproof, but they could be opened and closed in a jiffy. I used five of them all told, one of which I rigged up to house my Ciné-Kodak Special. Since MOVIE MAKERS has asked me to describe this waterproof box in more detail in a future article, I shall touch on it here only briefly.

The movie camera box differed from the others only in that it contained a glass window in one end with a sunshade over it. Into it I fitted the Ciné Special and an electric remote control of my own design, both mounted on a wooden base. Two wires led from flashlight batteries out of the box to a switch. The box itself could be mounted securely on the boat, either forward or aft, so that whenever I wanted to take pictures I merely turned on the switch. With this arrangement the camera remained safe and dry throughout, functioning even when we were engulfed by huge waves.

Besides the waterproof camera box and control, the equipment which I took along consisted of a tripod, my Ciné-Kodak Special with normal, wide angle and 4 inch lenses; my 4 by 5 inch Speed Graphic, with accessories such as cut film holders, film pack adapter, filters, light meter, flash gun and so on; 2,200 feet of Kodachrome for the Special and two and one half dozen sheets for the Graphic, as well as about ten dozen

How planning, pluck and an indomitable drive toward perfection combined to create *Adventure on the Colorado*, 1947 Maxim Memorial Award winner.

EXPEDITIONS
MEXICAN HAT

IN THE GROUP, opposite page, Al Morton, FACL, is at the camera, with boatmen Don Harris and Jack Brennan, left, and three passengers.

The upper river was placid, but rougher water soon brought Morton's special camera box in use. Rainbow Bridge is six miles from the river.

black and whites. Also, I packed a few flash bulbs, extra batteries, flares and red fusees, to bring the color balance of the flares back to where it should be. In addition to personal items, I also took along my binoculars, flashlight and pistol. With all that stuff, it's a cockeyed wonder I didn't sink the boat. I shall never know how two boats held all the baggage for six men.

There was a tent, a sleeping bag for each man, food for the six of us for fifteen days, gasoline for the two motors and, at the start, about sixteen gallons of water. There was supposed to be a water supply at several places along the river, but each in turn was found to be dry. Consequently, our water was soon gone. As there was no alternative but to drink the river water if we wanted to stay alive, we gave in one by one and began drinking it. At first we boiled it, but it tasted so bad that soon we decided to drink it straight. We did that for three days! Any one who has seen the Colorado will know what this means. It is too thick to drink and just a little too thin to plow.

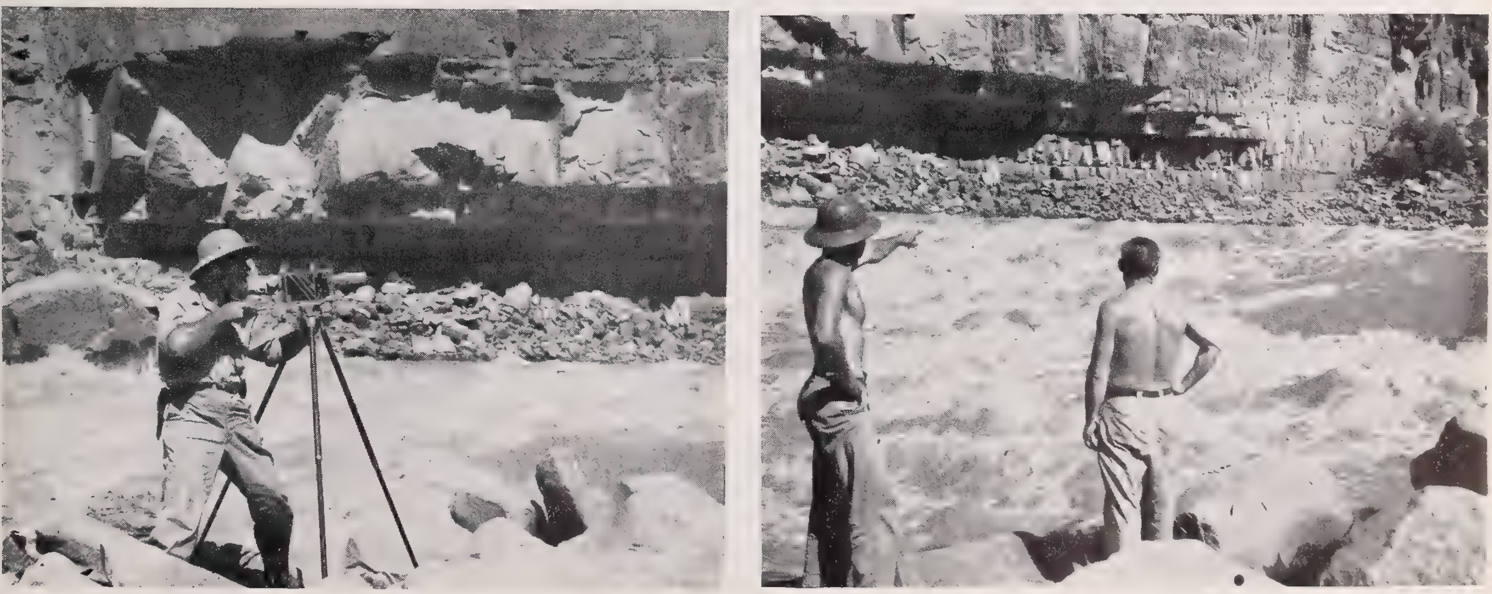
I had been given full charge of the expedition—except for the technical problems of river travel—so I was able to plan my picture continuity carefully. In an effort to mask the essentially "here to there" theme of the trip, I led off with an introduction which tied our modern day adventure of river running to the earlier day adventures of Utah's pioneers, then being celebrated in State Centennial pageantry.

A feature of these centennial days was that every man was supposed to grow a full beard. I thought that such facial trim would look good in our film—and briefed each member of the party accordingly. Even so, they crossed me up; for, when I called on one man about ten days before our departure, I found him clean shaven. It finally turned out that we had only two good beards in the bunch—and looked more like bums than adventurers.

But these were only slight impediments to my film plan, compared to those offered by the river itself. From the moment we shoved off, I knew that The River would be the ultimate director of my production. One of the biggest drawbacks to good continuity was the fact that it was extremely difficult to keep the two boats in contact with each other. When one would stop to take on gas, the other would get ahead, and the rear boat could not come up until the leader stopped for lunch or at night. Even when specifically instructed to stay together for certain scenes, it was a most difficult thing for them to do. The boatmen were extremely cooperative, though, and did their best to carry out what I had in mind.

Another difficulty was encountered in loading both still and movie cameras in the blazing sunlight. The heat, too, was not conducive to easy loading. We perspired so much that, whenever I would lean over the camea to load it, perspiration would drip off my face and beard into the works, and I was continually mopping it off. Sometimes I had to tie a bandana over the lower part of my [Continued on page 40]

DARK CANYON RAPID, the most savage section of turbulent Cataract Canyon, gives pause even to boatmen Harris and Brennan, as they try to pick a safe route. Twenty nine men had met death on the forty mile stretch of The Cataracts, run by the Morton party in three days.



SIX FROM THE SOUTH

LEO J. HEFFERNAN, FACL

PARDON ME if my enthusiasm is showing! But it has been my good fortune to have toured Florida with a movie camera during seven successive winters. Superlatives fly fast when I talk about the Sunshine State, for I believe that this land of sand, sunshine and flowers reveals more fine filming material to a square smile than can be found in any other State in the Union.

THE INTRODUCTION

Having blurted this out, let's get down to some of the many movie making possibilities which greet a cameraman visiting the State for the first time.

A travelog of Florida would start quite naturally with shots of one's party arriving in the State. Perhaps you will roll across the State line in your car or you will arrive on a de luxe streamliner; then again you may step off a plane at an airport. In any case, film your arrival and incorporate some human interest reactions from the travelers involved. This will act as a springboard for the trip through Florida.

ST. AUGUSTINE

Once your central characters are established on Florida soil, recurrent shots of them will fit in naturally with the travelog spirit of the movie. In St. Augustine, members of your party might engage a silk hatted hack driver; you could then film them climbing aboard the ancient carriage for a tour of the oldest city in the United States. Lap dissolve this into a scene of the carriage arriving at one of the oldest houses in the country. (There are two which claim this distinction in St. Augustine.) Be sure to make some closeups of the dusky driver. Get shots of the mammoth Hotel Ponce de Leon with its interesting Spanish architecture and gorgeous grounds; and a movie making must is the famed Fountain of Youth located on the outskirts of town.

SILVER SPRINGS

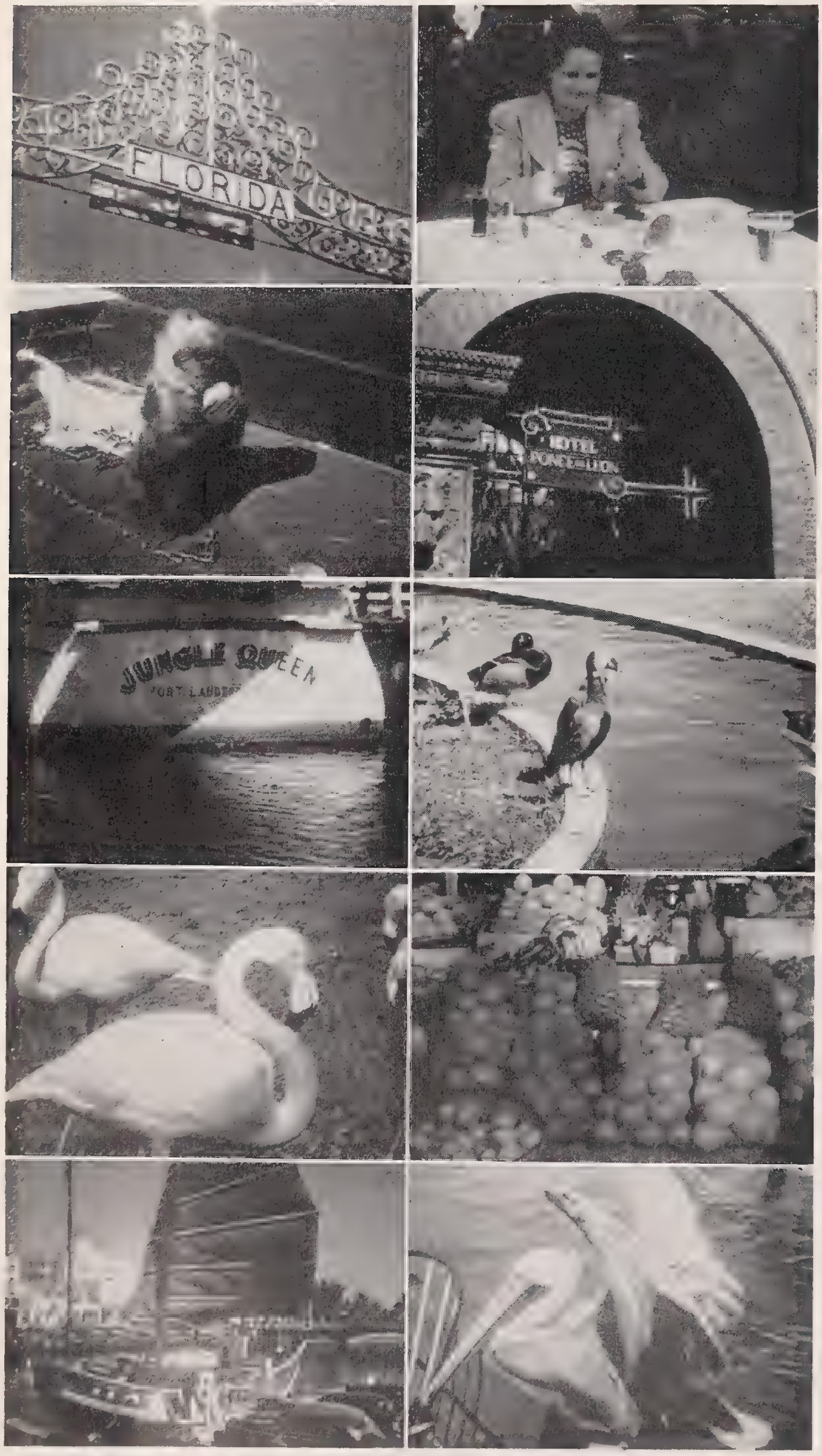
At Silver Springs, a quick shot of your party passing through the picturesque gateway to the springs will be a logical introduction to the somewhat unconnected shots you may make here. The officials will be very cooperative, indicating vantage points on the shore from which to film the boats as they move over the crystal clear water. These shots can be spliced between scenes made from the deck of one of the boats as it moves along, showing the interesting shore line, the towering palms and the spectacular un-

[Continued on page 37]

A half dozen highlights for your Florida filming, easily outlined for the winter tourist

Philip Gendreau

DETAIL does it, in your record of a Florida vacation as in any other movie. Note the easy identification of locale obtained by filming key signs as you travel.

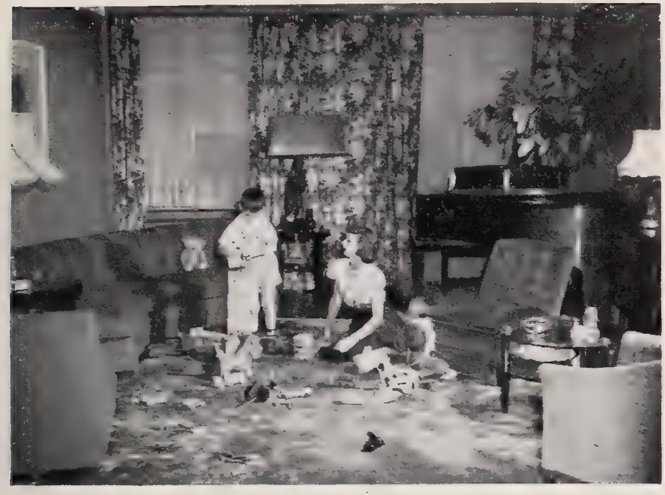


16mm. scenes by Leo J. Heffernan, FACL

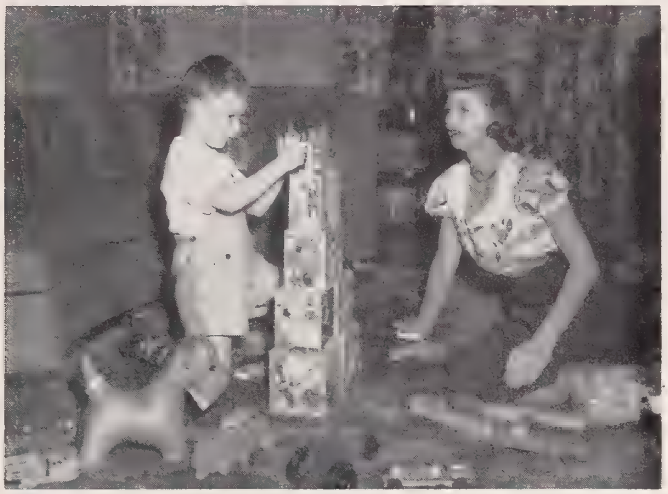
THE BASIC SCENES

Long shot—Medium shot—Closeup . . . These are the building blocks of the motion picture. Know your materials!

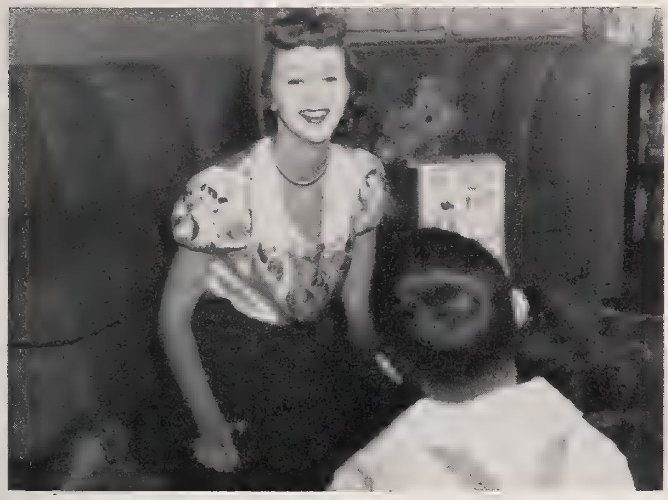
Photographs by George W. Serebrykoff



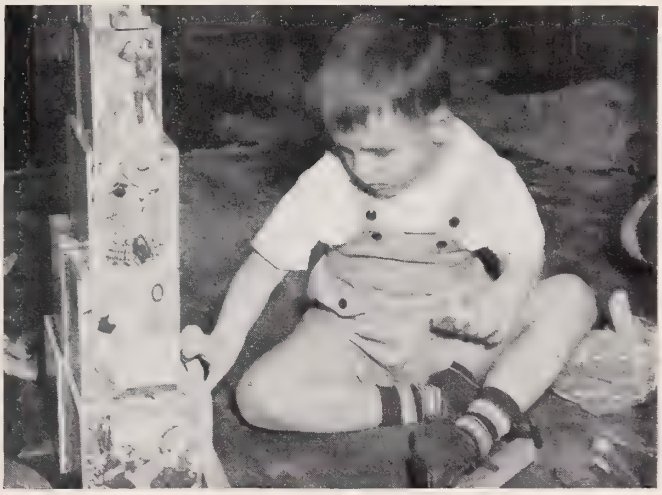
THE LONG SHOT, an all inclusive scene establishing the locale or setting of the action to follow—from which it derives its alternate name, *establishing shot*. The human figures are secondary.



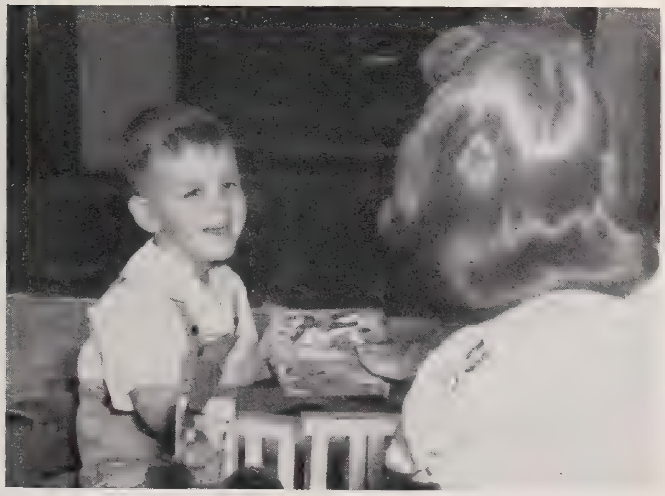
THE MEDIUM SHOT, a scene in which the human figures are shown full length in the middle ground, just failing to fill the frame. This is the basic working scene for limited action.



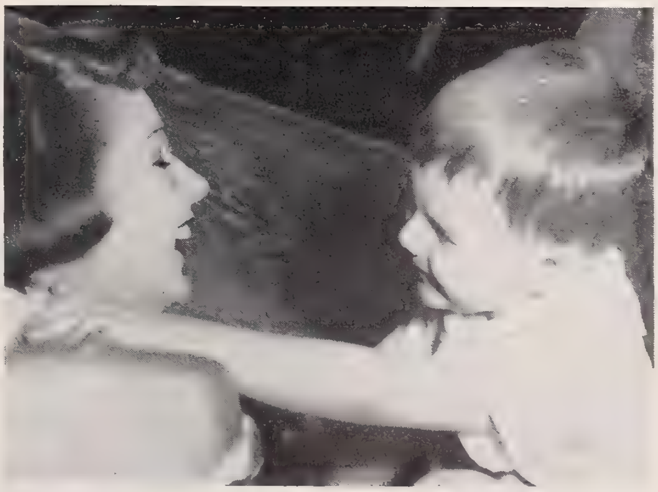
THE TWO SHOT, essentially a semi-closeup, presents figures from above the head to the waist. It is ideal for interplay between two persons and, when used doubly, as action and reaction.



THE NEAR SHOT, a flexible term for any scene in which the human figure dominates the foreground. Here it represents the view of Son's play, as seen by Mother in the previous two shot.



THE REACTION SHOT, a reverse two shot to the one above, this scene is in response to the action pictured there. The simple sequence begun with the long shot is now almost complete.



THE CLOSEUP, most dramatic and appealing of all movie scenes, presents its human figures from above the head to the shoulder. Here Mother and Son round out their sequence of pleasant play.

On winter's wings

VINCENT H. HUNTER, FACL

WHEN the autumn colors begin to fade and the frost clings heavily to the grass at dawn; when you hear the far-off honking of wild geese on their southbound flight—then you realize that summer is really gone and the call of winter is in the air.

Not the winter of soft, sandy beaches bathed by the southern airs. But the robust winter where the snow lies deep, where the ice is clear and the air is sharp. That is the call of the North to the land of winter sports.

Perhaps nowhere in this country has so much been done to enhance the pleasure of winter sports as at Sun Valley, Idaho. For here man has conspired with nature to create timber-free runs and gentle lower slopes, all freshly clothed in powder snow. Over this, in a way to delight the filmer's heart, the sun floods warm and clear.

Thus, movie making at Sun Valley has come to be recognized as a winter sport barely second to skiing. Rare indeed is the guest who enters the portals of Sun Valley Lodge or Challenger Inn without the leather case of a movie camera slung over his shoulder. For here is winter sports filming at its sparkling best. It's not just shooting the skiing or recording the Tyrolean charm of the village. It's the spirit that lies behind the whole thing. It's the flash of a smile on a winter tanned face. It may be the affection mirrored in the placid face of a St. Bernard, or it may be in a shot of back lighted powder snow sprayed from flashing skis.

Somewhere in these things is found not only the spirit of Sun Valley but the camaraderie and fellowship of winter sports devotees the world over. If you can get this feeling into your film, you will have an appealing motion picture.

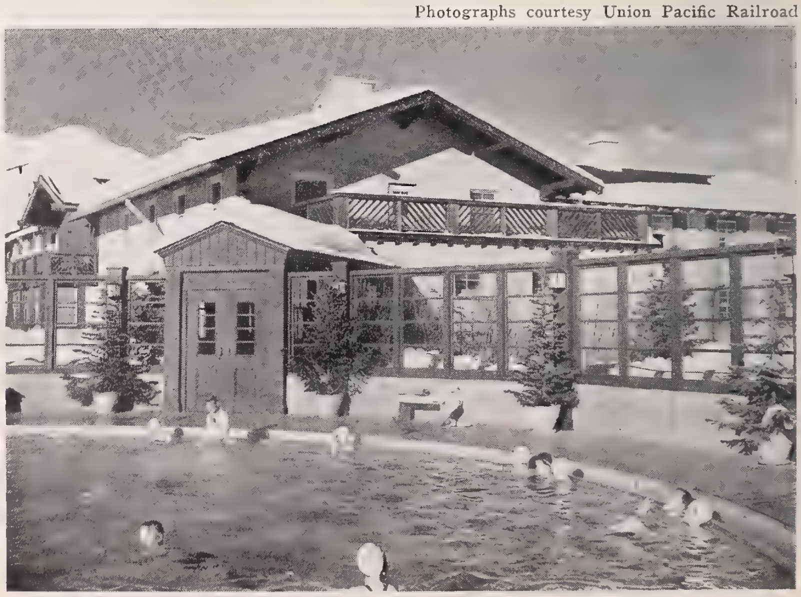
In picturing winter sports at the Valley, the filmer is confronted by several problems. First, there is the matter of sifting the existing material and deciding what to film. Second, there are the mechanics of filming, and third, there is the matter of so coordinating the filming that from an editorial standpoint there will result a smooth and coherent motion picture.

Our subject matter divides naturally into several classifications. First, we have the "Village," which is Sun Valley Lodge, Challenger Inn and the other buildings, together with the activities which take place around this hub. These include skating, dog sledding, skeet shooting, skijoring, swimming in the two outdoor, glass enclosed pools, sun bathing and lesser sports, such as bowling, ping pong and other indoor activities. But skiing is the paramount outdoor activity, and in this we shall find the main meat for our picture.

On Dollar Mountain are the beginners. Here, on the nursery slope near the bottom of the mountain, are the fledglings taking their first instruction. Their awkward antics will lend some humor to our film. On the upper slopes of Dollar and Ruud Mountains are the more advanced skiers. They have passed beyond the snowplow stage and are learning their stem turns under the watch-

KING of winter sports, skiing is but one of many outoor attractions calling your camera at fabulous Sun Valley. Skating, sleigh riding, dog sledding —and even swimming in a steam heated, wind sheltered pool—make subject matter selection your primary filming problem.

Photographs courtesy Union Pacific Railroad



ful eye of their instructor. On Baldy Mountain are the advanced skiers and the experts. It is here that we shall get the breath taking scenes which will give dramatic impact to our film.

Baldy Mountain has a three section ski lift, over 11,000 feet in length, which whisks you to the top of the mountain at 9000 feet above sea level. A new chair lift has been completed from Cold Springs Canyon, with a vertical rise of over a thousand feet, to the Round House. The Round House is the eating place and center of daytime conviviality on Baldy Mountain for the skiing clan.

Generally speaking, it will work out best if you shoot ski action in the morning and do the Round House human interest sequences at noon, the period of greatest activity there. In the early afternoon make shots of people on the ski lifts. The sun will be just right for most portions of the three lifts. Later in the afternoon you can get some of the back lighted and side lighted shots offered at various points on the several runs.

To get satisfactory pictures on Baldy Mountain, it is necessary that you be a skier of moderate ability. If you cannot ski reasonably well, you should confine your picture taking to the runs which more closely follow the lifts and which are more readily accessible.

Since the lay of the land makes skiing, it is important that this be featured in your picture. In general, avoid flat lighting. Get some shadows which will outline the slope. These also will throw figures into more relief and will add a dramatic touch. In shooting ski action in powder snow, use side lighting; back lighting is still better. Where the skier is executing a high speed turn toward the camera, stay well back and use a two inch lens. In many cases it is best to find a small rise from which to shoot. In this way the steepness of the opposite slope is emphasized.

Good fun, good filming and good fellowship beckon the ski borne filmer to Idaho's Sun Valley

A BURST of snow sprayed from hissing skis; the flash of a smile on a snow tanned face; the steaming breath of a panting husky—these and other dramatic closeups will make your winter reel a winner.

If you are of a dramatic turn of mind, it is easy to pick a spot where spills are likely to occur. However, don't overemphasize this, for it is not the most attractive side of skiing. You will do more for skiing as an art and a sport by showing cracking good skiers in action under perfect control on a difficult slope.

In telling your winter sports story, use plenty of closeup inserts. Closeups of faces, people waxing skis, putting on skis, boarding buses and a host of other scenes will occur to you as you take your picture place in Sun Valley activities.

In closing, here is one simple suggestion about exposures. Go to the photo shop at Challenger Inn and ask Lloyd Arnold about exposure in the Valley. He can set you right at the start and save you plenty of film. If you catch him when he has time, he will be glad to name some of his pet spots on the various runs where you will be sure of breath taking ski action.

When you see Sun Valley you will understand that—motion picture-wise—"it's yours for the taking!"

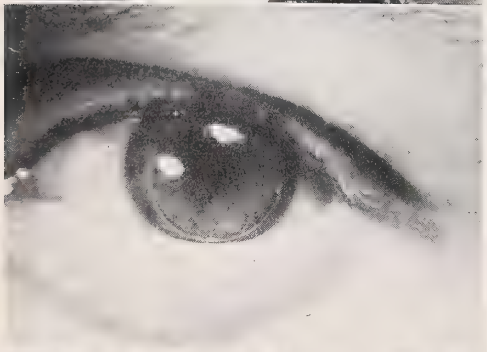
FINE FRAMES

DIFFUSED LIGHT and a medium telephoto lens create this appealing family closeup from *Baby Days*, by Charles H. Benjamin, ACL, of Brooklyn, N. Y.

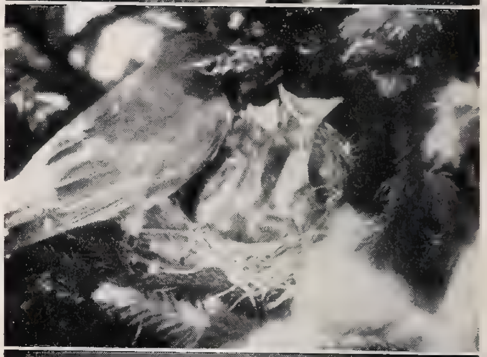
With a spotlighting sun and a reflecting sheet, the Reverend Joseph Waclawski, ACL, of Buffalo, illumined this action closeup for *The Folly of Lady Nicotine*.

PLEASANT FRAMING and a luminous background lend depth to this medium shot from *The Shining Star*, by Velma and Leonard Graham, ACL, of Long Beach, Calif.

BACK LIGHTING and critically perfect exposure dramatize this extreme closeup from *Singing Shadows*, by Herman Bartel, of New York City.



THE EYES have it in this technically perfect closeup from *The Art and Science of Making Glasses*, by Albert L. Anderson, of Minneapolis.



A MIRROR brought light to this shaded robin's nest in a series of outstanding bird studies by John W. Chapman, of Kensington, Conn.

CLEMENT K. CHASE, of Tucson, Ariz., found dramatic power in this low angle shot of primitive plowing for his travelog, *Mexican Silhouette*.

A LOW ANGLE and sharp contrasts create dynamic accents in this scene from *Barge Trip on the Salmon River*, by A. M. Dewey, ACL, of Willoughby, Ohio.

A DARK BACKGROUND concentrates attention in this closeup of a winsome young lady from *A Day in the Park*, by Carlton E. Ley, of Long Beach, Calif.

Outstanding scenes enlarged from readers' films, presented periodically by MOVIE MAKERS

Courtesy Cuban Tourist Commission

Glamour, graciousness and glowing history await the filming tourist in Cuba's capital. Pride of the new city is the Presidential Palace, with Morro Castle the acme of the old.

Courtesy Cuban Tourist Commission

Here is Havana!

DR. ROBERTO MACHADO, ACL

VERY close to the United States, five hours by plane from New York City or an overnight trip by boat from Miami, lies the beautiful island of Cuba, the sunland of all sunlands, the paradise of the tropics, the sugar bowl of the world.

Havana, the main city and capital of the republic, is known around the world for its ancient history, its colorful scenery and its gay life, set to the tempo of the rhumba's intoxicating rhythm.

Taking into consideration the fact that the average visitor spends from three to five days in Havana, I will try to outline very simply the possible movie sequences of this city of contrasts.

THREE CITIES IN ONE

For the great secret of Havana's charm lies in the fact that she is comprised of three different cities harmoniously blended together.

First, a centuries old city, veritable romance in stone, which preserves the savor of bygone days in its castles, fortresses and picturesque narrow streets.

Second, a modern city, elegant, clean and comfortable, where laughter reigns.

Third, a city of glorious beaches, casinos, golf links, yacht and country clubs, of gorgeous residences and open air cabarets.

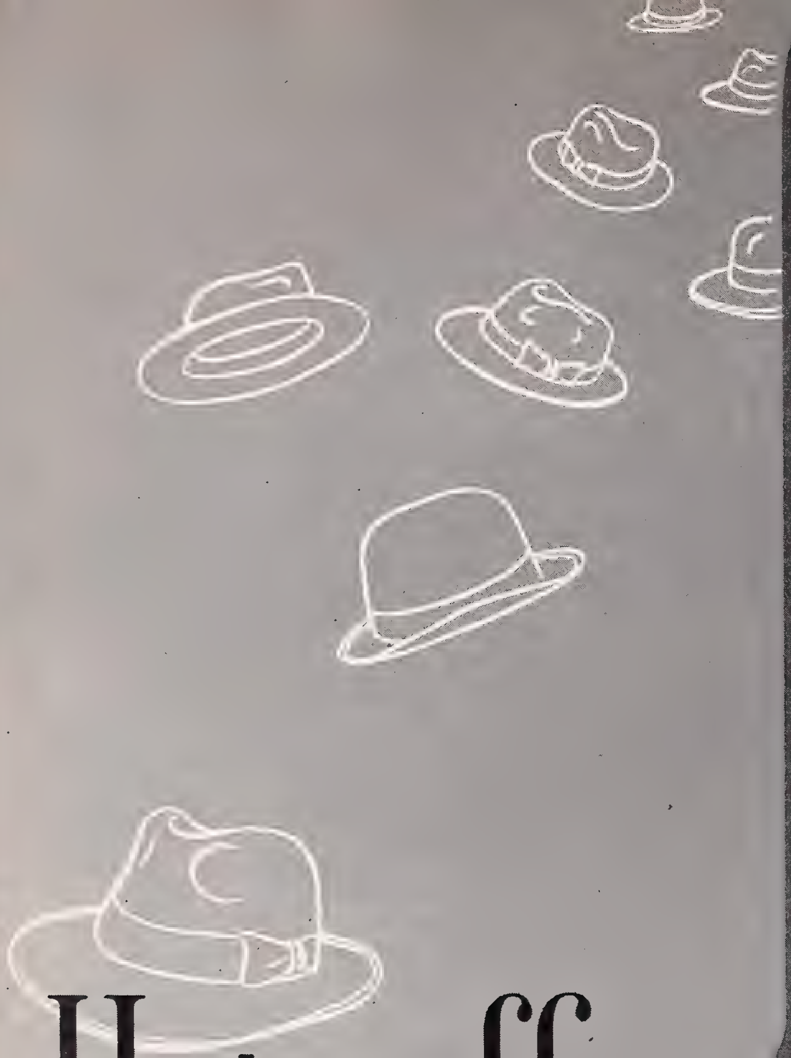
Having these three elements in mind, it will be very easy for the visiting cameraman to film Havana in three days. First of all, you will need a good light meter, and you should take for granted its readings, remembering that you are in the tropics with plenty of sunshine, ultraviolet rays, blue skies and white clouds. And second, try to hire an open touring car to make transportation easier. Rates are not high and most drivers speak English. The advantage of the open car—of which there are many in this city of sunshine—is that you can film several scenes directly from it. Set up your

[Continued on page 31]

Ancient, elegant and up to date, the Paris of the Indies can be pictured in three days of well planned filming

Dr. Roberto Machado, ACL

Dr. Roberto Machado, ACL



Hats off to the 1947 Winners

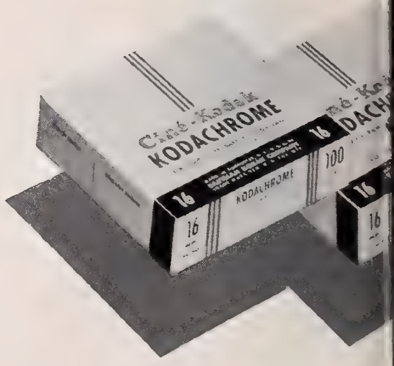
"Adventure on the Colorado"*
16mm. color
Al Morton, FACL
Salt Lake City, Utah
* WINNER OF THE HIRAM PERCY MAXIM MEMORIAL AWARD

"Bluff Island Idyll"
16mm. color
George Mesaros, ACL
New York City

"Behind the Red Fea
16mm. color
Walter Bergmann, FA
Mount Vernon, N. Y.

"Breakfast in Bed"
16mm. color
Clifford Bach
Tacoma, Wash.

"Conducted Tour"
8mm. color
Helen H. Loeffler, AC
Staten Island, N. Y.



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IE MAKERS “TEN BEST” FOR 1947

ryce Canyon Trails”
mm. color
ank E. Gunnell, FACL
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agic Stairway”
m. color
rgaret and Harlan M. Webber, ACL
henectady, N. Y.

“Movie Menagerie”
8mm. color
Francis M. Spoonogle, ACL
Alplaus, N. Y.

“New England Autumn”
16mm. color
Hamilton H. Jones, FACL
Buffalo, N. Y.

“Skibet”
16mm. color
Otto Wilhjelm
Copenhagen, Denmark

“Yosemite On Two Wheels—
And Two Feet”
16mm. color
Stanley Midgley, ACL
La Canada, Calif.

“Macbeth”
16mm. black-and-white
David Bradley
Winnetka, Ill.

HONORABLE MENTION

“Fantasy in Toyland”
16mm. color
Charles H. Benjamin, ACL
Brooklyn, N. Y.

“Farm Frolics”
8mm. color
Terry Manos, ACL
Bronx, N. Y.

“Gateway to Faith”
16mm. color
Rev. Edward Hayes, ACL, and
Rev. Paul Hayes, ACL
Orange, N. J.

“Green Gold”
8mm. color
Mildred J. Caldwell, ACL
Long Beach, Calif.

“Help Yourselves, Boys!”
16mm. color
Lewis Lewis, ACL
Capetown, South Africa

“Ice Follies 1947”
16mm. color
Oscar H. Horovitz, ACL
Newton, Mass.

“The Inside Story of
the Outside Cover”
8mm. color
George E. Valentine, ACL
Glenbrook, Conn.

“Lake Superior Landscape”
16mm. color
Elmer Albinson
Minneapolis, Minn.

“Picnic”
8mm. color
Irwin Sharpe and Cye Landy
Jamaica, N. Y.

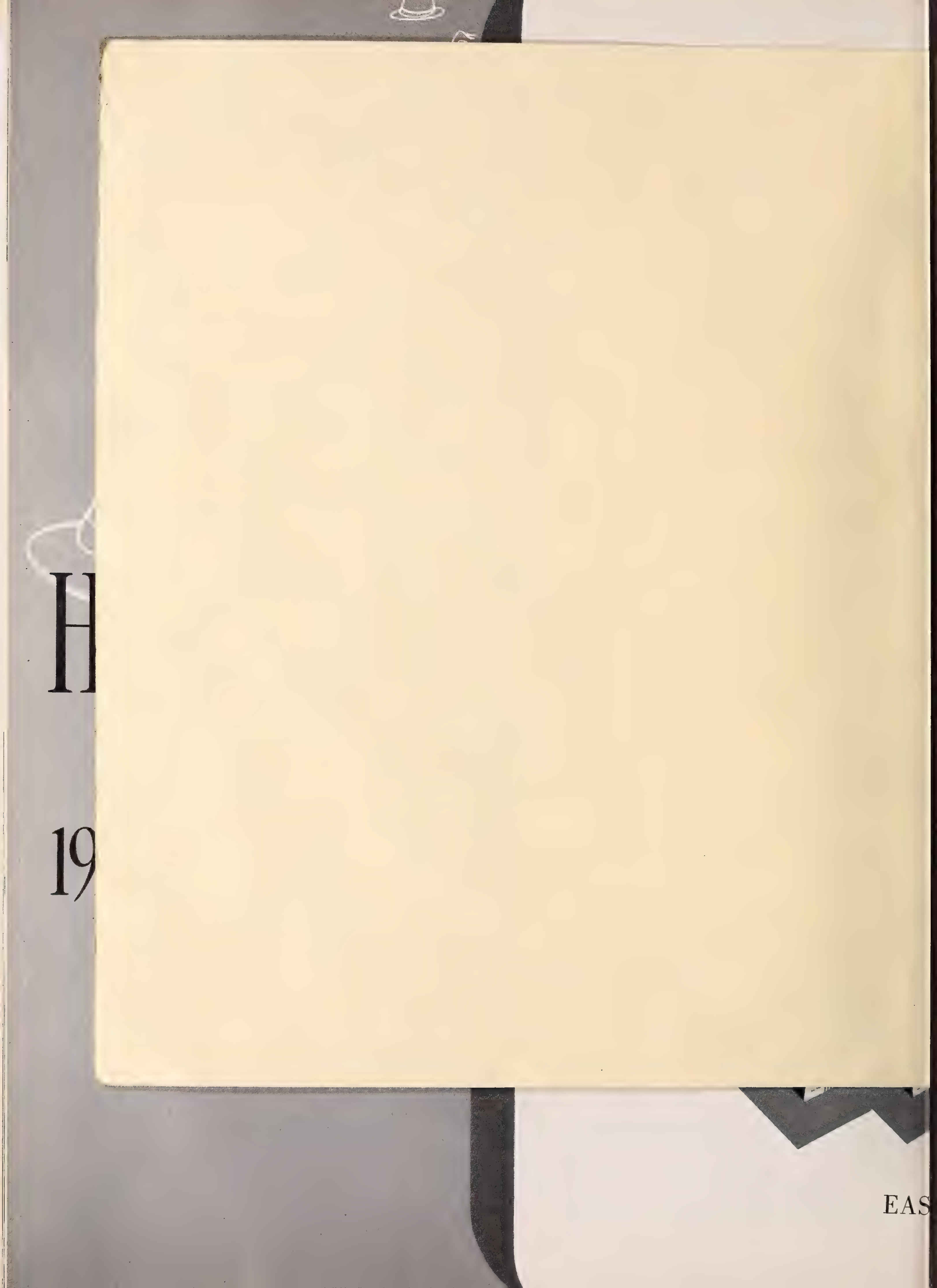
“Ringside Seats at Home”
16mm. color
George Merz, ACL
Clifton, N. J.

“This Land of Ours”
16mm. color
Edward F. Cross, ACL
Fairfax, Va.

It gives us great pleasure to extend our congratulations to those movie makers whose names appear here. Each has good reason indeed to be proud of his—or her—achievement with film and camera, and of the recognition accorded by *Movie Makers*. We, in turn, are gratified to learn that, with but one exception, all the “Ten Best” movies and all those winning honorable mention were made on Ciné-Kodak Film.

N KODAK COMPANY, ROCHESTER 4, N. Y.

Kodak



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Hats off to the 1947 Winners

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EAST AN KODAK COMPANY, ROCHESTER 4, N. Y.

Kodak

Hints from Hollywood

Aids for the amateur gleaned from major films

HUSTON'S NUGGET

THE TREASURE OF THE SIERRA MADRE, a screen play by John Huston, based on the novel by B. Traven, filmed by Ted McCord, ASC, directed by John Huston, produced by Henry Blanke and presented by Warner Brothers Pictures.

Amateur photoplay enthusiasts who think that a small cast necessarily limits their story situations can take new inspiration from *The Treasure of the Sierra Madre*, a gripping drama of greed revolving around just three actors. Though there are sinister interlopers and bandits in the film, the real adversary is the suspicion that grows in proportion to the amount of gold a trio of prospectors take from a Mexican mountain.

Director and scenarist John Huston, who won his directorial wings back in 1941 with *The Maltese Falcon*, has a flair for camera movement that makes his movies uniquely absorbing. The suspense that he wrings from the interplay of his three principals ought to convince you once and for all that cinematic excitement is a matter of imagination rather than numbers, Mr. De Mille to the contrary. Filmers who have never been quite sure of the dramatic function of a pan or tilt, can learn much by following the Huston camera as it moves haltingly around a group of poker faced Mexicanos or from the top of a flooded sluice to the eager hands of the miners waiting at the bottom. And mark the handling of the cantina fight in Tampico; you will see that it is the placement of the camera that gives impetus and impact to the brawl, not a lot of aimless arm waving on the part of the actors.

Huston shot much of his film on location in Mexico, where he used natural backgrounds to advantage. A neat vertical wipe is accomplished by dropping the camera slowly behind a campfire till the flames obscure the actor.

Don't let the pulpy title scare you away. Walter Huston's performance as the skittish prospector is a characterization to be remembered, a standout in a thrilling adventure film. *The Treasure of the Sierra Madre* is 14-K movie making.

Warner Bros.

THREE'S A CROWD as far as plots go; the conflict between this trio in *The Treasure of the Sierra Madre* provides two hours of thrills.

20th Century-Fox

PARICUTIN, long a favorite with amateur filmers, steps into the ranks of professional performers in *Captain from Castile*.

MADE IN MEXICO

CAPTAIN FROM CASTILE, a screen play by Lamar Trotti, based on the novel by Samuel Shellabarger, filmed by Charles Clarke, ASC, and Arthur E. Arling, ASC, directed by Henry King, produced by Lamar Trotti and presented by Twentieth Century-Fox Pictures.

Even the historical films are going to the source these days. With an Edward Small production of *Cagliostro* being filmed in Rome, 20th Century is first over the finish line with a story of the Cortez Mexican expedition that was actually shot in Mexico. *Captain from Castile*, in the best swashbuckling tradition, is the more vivid for Henry King's resolve to use the Morelia and Acapulco terrain in place of soundstage backdrops.

Filmers who have visited Mexico in the past few years will recognize that popular spitfire, Paricutin, doubling for Popocatepetl. Many will take a smug pleasure in the fact that Technicolor is no more infallible than any other color film under the dark vapors of this volcano.

Amateurs planning to fake moonlight shots will find that the effect of nocturnal shadows is intensified, in the scenes of Don Pedro's flight from the Inquisition, by the use of brightly crosslighted and dappled woods and water. Such contrasty highlights will appear as moonlight when shot with Type A film used outdoors without a filter and underexposed between one and two stops.

In this day of slashed budgets, *Captain from Castile* is one of the few historical romances that deserve to be called an epic. It recreates all the grandeur and pomp of the Sixteenth Century with style and verve.

PICTURE YOUR HOME TOWN

OEVESTE GRANDUCCI

NO MATTER how small or how large, your home town will make top notch cine fare—not only for out of town guests, but for your neighbors as well.

Honest to goodness advance planning is a prerequisite, or your picture will not be complete. Planning is vital, too, as a means of putting on the brakes, so that your picture will not be *too* complete. Have it run an entertaining ten minutes, not a boring ad infinitum.

First, start from scratch. Assume that you know nothing about your home town. Approach it as a stranger, to make it interesting for the stranger. If you do, your home town portrait will interest every one who sees it.

HOW TO PLAN

First, get your source material together and *make notes* as you read it the *first time*—highlights, interesting tidbits, the unusual, the picturesque. Your first impressions, while your mind is more or less blank on the subject, will undoubtedly be best. These highlighted first impression notes will turn out to be the backbone of your film, for you can't possibly get *everything* in your city packed into ten minutes.

Use no more than two information sources, to avoid confusing yourself and your audience. Your Chamber of Commerce will be the best source. Write the secretary, tell him your idea, and ask for printed material which he thinks will help you. When MOVIE MAKERS asked me to do this story, that was exactly what I did. In my case, Home Town was Cincinnati; here is how I would use the facts which I found out.

Courtesy Cincinnati Chamber of Commerce

THE LOCATION of your community should be the subject of your opening sequence. Why and how did it grow just where it is? With Cincinnati, the Ohio River was the key.

Mac C. Gramlich

HUMAN INTEREST is of first importance in a home town film. Your city's parks, zoos and beaches are good hunting grounds.

LOCATION FIRST

Location is the first subject of importance with any community. Why and how did your home town spring up and grow just where it is? So let's locate it—time-wise and geographically. In my work of writing non-theatrical film plans, we use narration to provide this information. In your hobby of home filming, you will most likely be using subtitles. Writing one or the other is much the same. Since the narrative form is the one I use more naturally, I shall stick to it here. By and large, however, you will find good subtitles growing directly out of the opening sentence of any well planned narrative.

How is this, then, for the opening narration of our establishing sequence of Cincinnati's skyline and river locale?

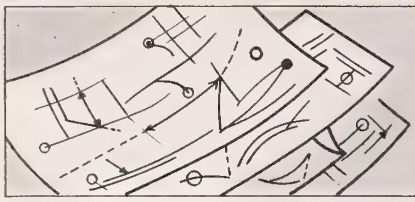
Cincinnati, called Losantiville when first settled in 1788, became a thriving metropolis largely because of her location on a busy artery of commerce, the Ohio River.

Now some shots of the picturesque river boats, ending on a busy dockside sequence —the final shot looking toward the city, up the levee. (This is suggested by pictures in the material promptly sent me by the Cincinnati Chamber of Commerce.)

THE BUSINESS DISTRICT

Today, river traffic is booming again, funneled through the business section of the city, squeezed on a plateau sixty feet above the river. [Continued on page 32]

An easy to follow formula for movies of your Main Street—outlined by an expert



The Clinic

Pictures, plans and ideas to solve your filming problems

CONTRIBUTORS TO

The Clinic are paid from $2.00 to $5.00 for ideas and illustrations published.

Your contributions are cordially invited. Address them to: *The Clinic*, Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.

TITLE TRICK

Many interesting title effects can be created by mounting your title card on the single turntable of a record player. I recently filmed an end title in this way, which, on the screen, is first seen as a whirling blur. After a moment, the whirling effect begins to slow down until the wording, *The End*, comes to a stop exactly centered in the field.

The problem, of course, is how to get your title wording to stop in this centered and level position. The answer is simple. You shoot the whole thing with the camera upside down, beginning with a still title accurately aligned —*but* with it, too, inverted. Run enough footage to record the wording and then switch on the turntable. The finished title is later turned end for end when spliced into your film.

Louis Chalmers
Berkeley, Calif.

AUTO CUT-INS

To round out my vacation travel picture, I recently faked a series of closeups of two persons in the front seat of an automobile, seemingly in motion.

The camera was placed in front of the car, but high enough and close enough so that only the rear part of the hood and the windshield showed in the finder. The chief difficulty lay in killing reflections on the windshield glass. I found that this could be done by shielding it from direct sunlight with a large umbrella held by an assistant perched on the car's top.

Silver board reflectors lightened the shadows on the faces of the two travelers, while a second assistant joggled the car to create a realistic effect.

Harry D. Williams
Waco, Texas

SPRING RING FOR FADES

Under most light conditions, an adequate fade out can be made by closing down the lens diaphragm from its operating exposure setting to the smallest aperture the lens affords. But a good fade calls for smoothness of execution, and this is hard to achieve if the diaphragm ring is small or is tightly fitted.

To get a smooth turn, I made a springed ring with a lever. The ring is made of one brass strip, 1/16 inch thick, soldered to another, 1/32 inch thick. This ring must fit loosely on the diaphragm ring, as it is to be tightened by a bolt. This bolt, serving as a lever, should be made one and a half or two inches in length, to achieve the desired smoothness of operation. The illustration on this page shows the details.

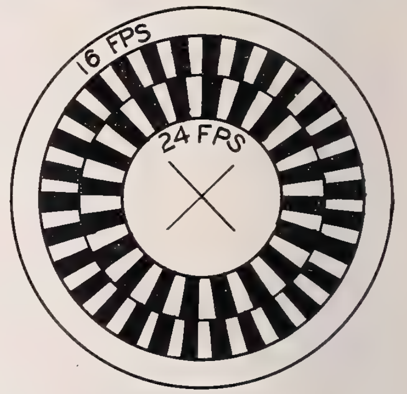
This device can be used not only for fading scenes out, but also for fading them in—which makes dissolves possible. So that you may know when to stop the fade in at the correct aperture for the indicated exposure, the diaphragm ring is first set at that aperture. The control ring is then attached so that the lever handle is just visible in the view finder.

Then, with the diaphragm set at its narrowest aperture, the fade in is created by moving the control lever from that position until it is again seen in the view finder. You will have brought the fade in to the exact stop number which the light condition requires.

Corn. J. Bulte, ACL
Amsterdam, Holland

TWO STROBOSCOPIC SPEEDS

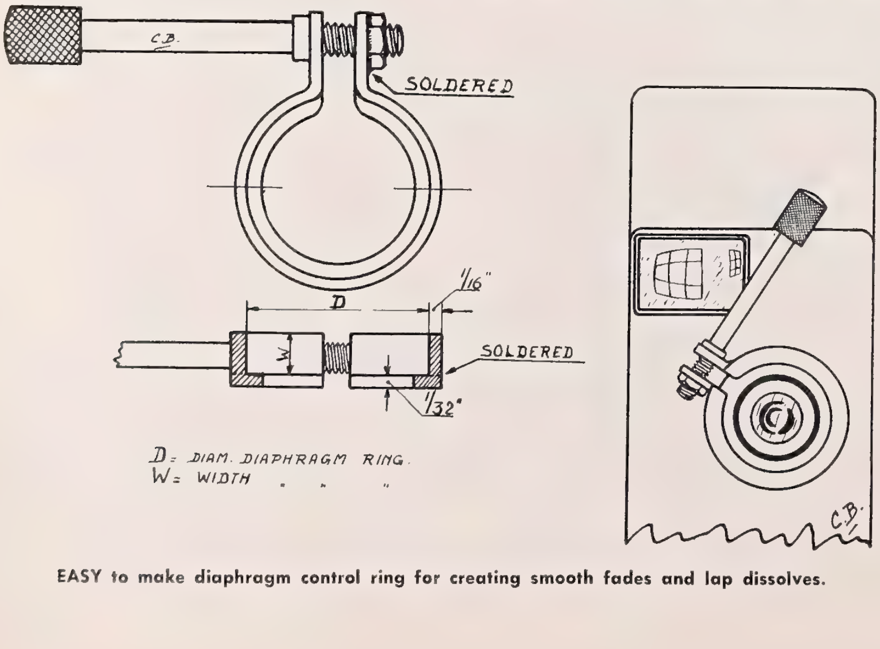
The drawing on this page shows a double duty stroboscope, which will indicate correct projector speeds for both sixteen frames a second and for twenty four frames a second operation. With its use, the time required for preparing for sound on film showings and for returning to silent projections is reduced.



This disc is designed for attachment to the projector's sprocket hub. There are two conditions that must exist, if the device is to operate in that position. First, the sprocket must have eight teeth and the projector must operate on a sixty cycle current. The hole for mounting the disc should be made at the intersection of the two crossing lines in the center of the drawing.

The disc is observed by the light of a half, or quarter, watt neon glow lamp, burning on alternating current only. When the spokes of the disc appear to be stationary, the projector's speed is correct.

Laurence E. Baty. ACL
Salt Lake City, Utah



EASY to make diaphragm control ring for creating smooth fades and lap dissolves.

Photographs by J. W. Blunk

A CAMERA SERVES THE CHURCH

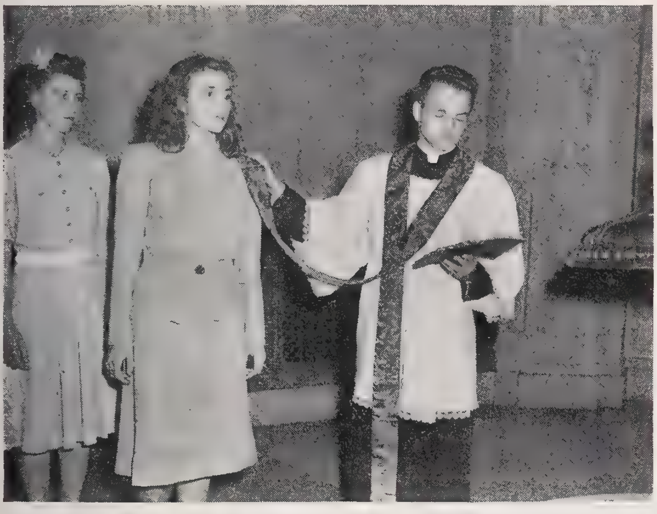
How two ambitious amateurs recorded the Catholic baptismal rites for teaching use

SACRED objects used in the ceremony include a stole, salt, oil, cotton, candle, surplice and the ritual.

Gateway to Faith, the film pictured on this page, was produced by two young Roman Catholic priests, in their spare time and at their own expense.

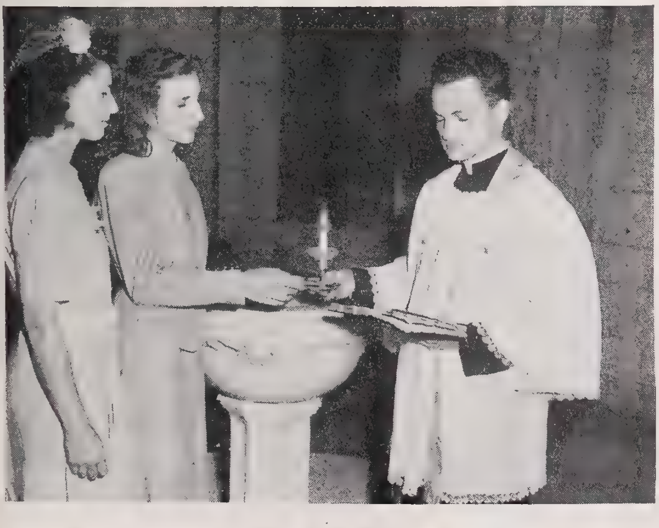
It has impressed us as a splendid example of how the imaginative amateur, working within his own business or profession, may bring his camera to the service of that vocation. Similar productions by teachers, doctors, welfare workers or business men are of very real value, both to the producers and to their vocational associates.

Gateway to Faith is the work of brothers—the Reverends Edward H. and Paul Hayes, ACL, of Union City, N. J. Both served in the Armed Forces, and it is only since the war period that they have worked together in film production. *The Holy Sacrifice of the Mass*, completed by Father Edward in 1942, will be teamed with this new film in Catholic clerical education.

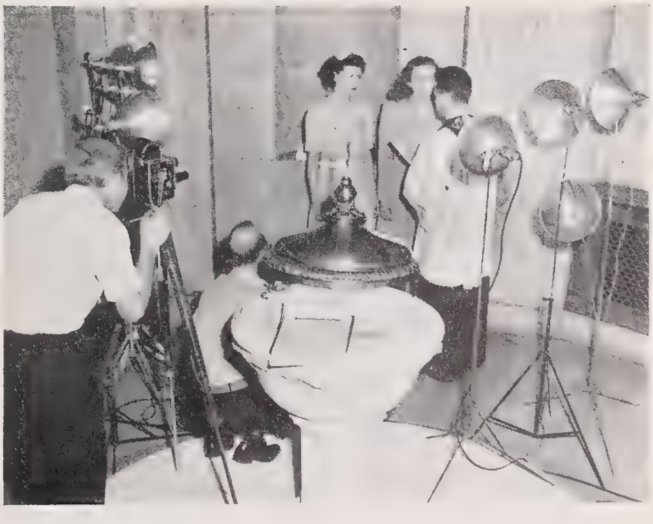


THE STOLE symbolizes the authority of the Church, as, with the preliminary rites ended, Mary is led towards the baptismal font.

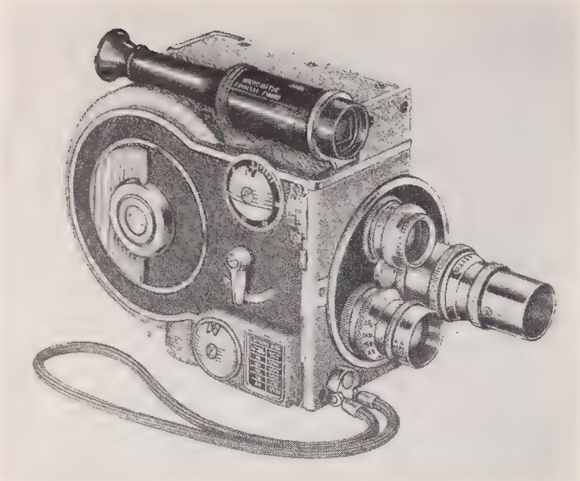
ESSENCE of the ceremony are the words: "Mary, I baptize you in the name of the Father, and of the Son, and of the Holy Ghost."



A LIGHTED CANDLE, given to Mary at the conclusion of baptism, symbolizes her future vigilance against all evil.



THE PRODUCERS of *Gateway to Faith:* the Reverend Paul Hayes is at the camera, as the Reverend Edward Hayes directs.



REVERE 60 (left), a new 8mm. turret magazine camera, offers an f/2.8 or f/1.9 half inch lens as standard, with 1 inch f/2.5 and 1½ inch f/3.5 as accessories.

FAIRBANKS MORSE
SPRINGLESS
DeVry

THE DE VRY Bantam 16mm. sound projector, weighing just less than thirty one pounds, provides 1000 watt illumination through coated projection and condenser lenses.

News of the Industry

Up to the minute reports on new products and services in the movie field

DeVry Bantam projector A new 16mm. sound on film projector, the Bantam—which weighs less than thirty one pounds—is being manufactured by the DeVry Corporation, 1111 Armitage Avenue, Chicago 14, Ill. The Bantam features 750-1000 watt illumination and coated condenser and projection lenses. An automatic loop setter makes possible the resetting of the lower loop with the flip of a lever, without interrupting the screening. Complete details on the Bantam may be had from the DeVry Corporation.

Turret Magazine Eight Following in the footsteps of the Revere 70 Magazine 8mm. camera, the new Revere 60 Turret Magazine camera differs from the earlier model only in its addition of a three lens turret. Operating at the five standard speeds, the new model is equipped with a tubular view finder which is parallax corrected and adjusts optically for 1 inch and 1½ inch accessory lenses. The camera is furnished with ½ inch f/2.8 fixed focus Bausch & Lomb or 13mm. f/1.9 Wollensak coated lenses; 1 inch f/2.5 or 1½ inch f/3.5 Wollensak coated lenses are available as accessories. Other special features are a single frame device and a cable release outlet. The Model 60 is manufactured by the Revere Camera Company, 320 East 21st Street, Chicago.

THE SONOMASTER, a two speed record player, comes from Victor Animatograph Corp. Featured is a new variable reluctance pickup.

Filming course The essentials of good color filming will be presented by Canfield Cook, ACL, in *Alive in Color,* a series of six lectures to be given from 5:30 p.m. to 7 p.m. on successive Mondays, beginning January 19, at Town Hall, 123 West 43rd Street, New York City. The cost of the entire series will be $10.00, while single admissions may be had for $2.50.

During the course, two films will be made. One picture will follow a planned story outline; the second will show the actual production of the first film. The series is designed both for beginners and experienced workers who wish to refresh themselves on basic techniques.

Film on titling A 300 foot 16mm. color film, demonstrating the elaborate title effects possible with Bardwell & McAlister's Mult-Efex titler, is available to all camera clubs and dealers from Bardwell & McAlister, Inc., Los Angeles, on request, or from the following distributors: Arel, Inc., St. Louis; Craig Movie Supply, Los Angeles; Eastern Photo Supply, Boston; Hornstein Photo Sales, Chicago; Raygram Corporation, New York City; Willoughbys, New York City, and Eastman Kodak Stores in Chicago, Los Angeles and New York City.

Film printer lamp Currently available for all Bell & Howell Model D 35mm. and Model J 16mm. continuous contact printers is a 300 watt, 120 volt projection type lamp attachment with biplane filaments. The lamp is said to provide sufficient light for printing any black and white or color film. Prealigned at the factory, the lamp is cooled by a high speed motor and fan included in its assembly. Full voltage control is provided by a variable resister. Further information concerning the printing lamp assembly may be had by writing the Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill.

Dual speed record player The Victor Animatograph Corporation, Davenport, Iowa, announces that it will market the Sonomaster, a dual speed record player, through its distributor and dealer organization. Housed in a leather bound carrying case, the Sonomaster features the new G.E. variable reluctance, high fidelity (magnetic) pickup, which is reputedly impervious to changes in temperature and humidity. Its natural sapphire stylus, operating with one ounce pressure, is soft spring mounted. The Sonomaster will rotate at 33 1/3 or 78 rpm and will reproduce records up to sixteen inches in diameter. With a power output of fourteen watts, the amplifier is a four stage, six tube unit, including rectifier. The speaker for the Sonomaster is of the ten inch, heavy duty, permanent magnet dynamic type. The unit operates on 50 cycle, 110-120-130 volt AC. An export model will operate on 50 to 60 cycle, 220-230-240 volt AC sources. Descriptive literature is available from all Victor representatives or from headquarters in Davenport, Iowa.

Other news from Victor stresses a new $1,500,000 building project for the company's entire manufacturing facilities and main offices. . . . The company would appreciate any information regarding the whereabouts of the following Victor 16mm. Model 55 Lite-Weight projectors: numbers 253956, 255002, 255012, 255013, 255017, 255019, 255021, 255024, 255043, 255044, 255045, 255046, 255047, 255048, 255049, 255050, 255058, 255064, 255066, 255067, 255069, 255085, 255087, 255165.

Modern processing Forty eight hour service is being offered by the Fotoshop motion picture processing laboratories, 18 East 42nd Street, New York 17, N. Y. The laboratories recently installed modern, automatic processing machines for both 8mm. and 16mm. black and white motion picture film. In addition to the forty eight hour service, Fotoshop is offering a special three hour rush job, for which there is a slight extra charge. Fotoshop will demonstrate the laboratories to anybody interested, if an appointment is arranged in advance by phone or letter.

THE new Fotoshop laboratories, processing black and white footage in forty eight hours, can also do a rush three hour job.

Tripod from Europe European imports are starting up again. And among the first to be marketed is the Victory Tripod, a sturdy, light weight support manufactured in Czechoslovakia. The Victory's pan and tilt head is constructed of polished argalia, which has been machined to the shape of a ball and may be removed for use on tripods of other sizes. Its legs, of ash and metal, are equipped with positive lock knobs. It is suitable for either indoor or outdoor use, as its reversible feet have both metal points and rubber tips. The Victory Tripod is distributed by Ignis Trading Company, Room 710, 1819 Broadway, New York

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FACE TO FACE

with the

Master II

measuring at any angle, you always read from a convenient, natural position!

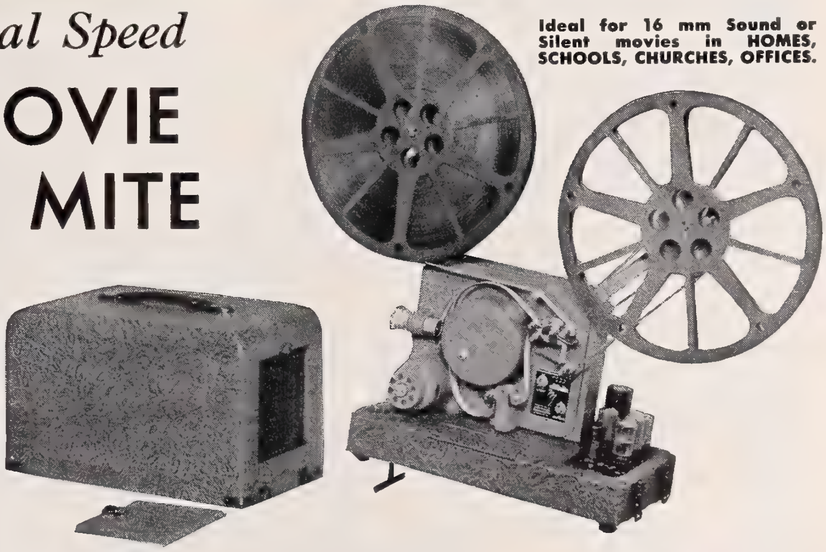
You *read* as you *sight*... with the Master. The light scale always faces you. This exclusive WESTON feature is invaluable when measuring light values above eye level, or 'way down. And especially convenient when scanning a scene to determine average values. *The light scale is always before your eyes!* Weston Electrical Instrument Corporation, 626 Frelinghuysen Avenue, Newark, New Jersey.

The meter most photographers use . . . **WESTON** **EXPOSURE METER**

Dual Speed

MOVIE MITE

Ideal for 16 mm Sound or Silent movies in HOMES, SCHOOLS, CHURCHES, OFFICES.



For Both SILENT and SOUND 16 mm Films

Shows perfect pictures 6 feet wide in totally darkened room. Ample illumination for audiences of 80-100 people. Reel capacity, 2,000 feet. Universal A.C. or D.C., 105-120 volt operation.

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City. On the West Coast, a model will be demonstrated by Dr. Fr. X. Rejlek, in Room 318, 1553 North Hudson Avenue, Los Angeles 28, Calif.

New Ansco plant To keep up with the increasing demand for film, Ansco plans to build a new two million dollar plant in Binghamton, N. Y. The building will be erected by next summer, barring shortages in structural steel and masonry materials.

SMPE The sixty second semi-annual convention of the Society of Motion Picture Engineers was held at the Hotel Pennsylvania in New York City from October 20 to October 24. Chief note of the program was the growing interest in television and its problems as related to the motion picture field.

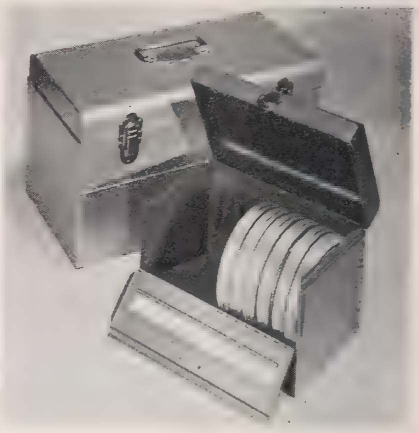
Kodak dividends A record wage dividend of about $11,650,000 was approved for 50,000 Eastman Kodak employees. Largest in Kodak history, the dividend will be paid next March. In thirty six years, wage dividends amounting to approximately $88,500,000 have been distributed by Kodak.

Willoughby catalog The latest Willoughby general supply catalog, containing 200 pages of items regularly stocked by the company, is off the presses and is available for six cents in stamps. Willoughbys is located at 110 West 32nd Street, New York 1, N. Y.

THE Bell & Howell Handi-bar movie light may be used with or without a tripod. The light sockets may be swung with the camera or pointed in any direction. Further details may be had from the Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill.

February exhibit All types of photographic equipment and materials will be exhibited during the entire month of February at the New York Museum of Science and Industry, according to an announcement by the Photographic Merchandising and Distributing Association, Inc., 303 Lexington Avenue, New York City. In addition to displays which all manufacturers will be invited to set up, there will be non-commercial historical and educational demonstrations. The museum will be open to the public from ten in the morning to ten at night; the usual forty eight cent admission fee will prevail, though there will be special arrangements for conducted school tours, and children accompanied by adults will be admitted free.

Lighting accessories A "barn door" and a spot shade have been added to the accessories available for the Fresnel Photospot, which is produced by Display Lighting, Inc., 417 East 61st Street, New York 21, N. Y. Display also reports that the Numocushion stand—originally developed for the Giraffe boom light—may now be had as a separate unit for all lighting equipment.



TWO all metal film storage cases feature hinged upper portions and sectional dividers to keep reel cans separated. One will hold twelve 8mm. 200 foot reel cans, the other twelve 16mm. 400 foot cans. Further information may be had from the Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill.

Barleben to Tomlin Karl A. Barleben, formerly director of advertising and sales promotion for DeMornay-Budd, Inc., has been appointed associate producer of Tomlin Film Productions, Inc., 480 Lexington Avenue, New York City.

New Weston quarters With a total floor space of 78,000 square feet, a new three story building was recently occupied by the Weston Electrical Instrument Corporation on its plant grounds in Newark, N. J. This past fall, more than 5000 customers and friends of Weston were invited to an open house to tour the new facilities.

Ampro acquires plant A five story building, with approximately 100,000 square feet of floor space, has been acquired by Ampro Corporation, 2835 North Western Avenue, Chicago 18, Ill.

The additional building, at 240 East Ontario Street, Chicago, will be used as an assembly plant for all Ampro products.

Kin-O-Lux rewinds Two thousand foot rewinds recently have been placed on the market by Kin-O-Lux, Inc., 105 West 40th Street, New York 18, N. Y. The handle of the rewind turns in the same direction as the reel, which should simplify operation.

Here is Havana!

[Continued from page 21]

tripod on the floor of the tonneau and shoot at twenty four frames a second.

THE OLD CITY

Devote your first morning to recording the spirit of the old city, starting at the junction of Prado Boulevard and Malecon Drive by filming Morro Castle, the four century old sentinel of Havana. If you are lucky, a sailboat might pass by at this very moment, to make this part of your film more appealing.

If you walk a few steps across the street, you can get a view of Castillo de la Punta, an old fortress built to protect the entrance of the harbor against the attacks of pirates and corsairs.

Turning your back on the same spot where you took Castillo de la Punta, you will see the monument erected to the memory of the university students who were executed during the Spanish War.

Driving now along Avenida del Puerto (which is a continuation of Malecon Drive), you will pass the Maximo Gomez monument, erected to one of our greatest heroes; and you will see also the Castillo de la Fuerza, the oldest fortress in Cuba. From this spot you have a beautiful view of the harbor and the fortress La Cabana. At the end of the Avenida del Puerto is the *embarcadero*, with its picturesque rowing boats, called *guadanos*.

A short block away you will find the famous Templete, where the first mass was celebrated in Havana in 1519. In front of this are Plaza de Armas and the old Governors' Palace, where the municipal offices are located today. Try to get the patio and the statue of Columbus which are in the center of this building.

One block down from this place you reach Cathedral Square, the very heart of colonial Havana; you will be delighted with its ancient cathedral and the darkened stone of the surrounding palaces. By this time you have probably noticed a great variety of typical activities taking place along the narrow, tortuous streets: the flower ven-

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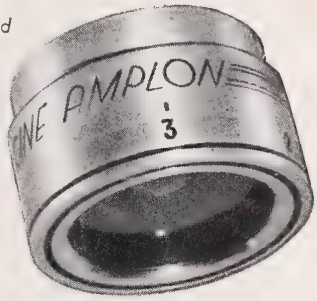

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dors, the old man selling lottery tickets, the fruit stands with their luscious tropical cargo. Be sure to include much footage of these typically Cuban scenes.

From Cathedral Square take a short cut to the front of the Presidential Palace, the Cuban White House, located at the Avenida de las Misiones; you can film the remains of the *murallas* erected by the Spaniards to protect the village of Havana, which face the Presidential Palace.

THE NEW CITY

Here is where you will start the second section of your movie—modern Havana. Walking two or three blocks from the Presidential Palace, you will come to Central Park, in the center of which stands the statue of Jose Marti, our greatest national hero. Surrounding Central Park are such grand buildings as Centro Asturiano and Centro Gallego, and from here you can go to the Capitol building. Try to get all these pictures during the morning hours when the light is favorable.

At the very end of Prado Boulevard, next to the Capitol, you will find Parque de la Fraternidad with its beautiful gardens. Taking a ride from this point, you can shoot scenes of the open air cafes along Prado Boulevard, until you find yourself again at your starting point, facing Morro Castle.

On your second day, drive along the Malecon and film Maceo's Park, the National Hotel and the Maine Monument, erected by the Cuban Government to honor the memory of the American sailors killed in the blast of the battleship *Maine*.

THE CITY OF ELEGANCE

Let your driver take you to the entrance of Miramar, the residential suburb of Havana. Here, riding along Fifth Avenue, you can take shots of the magnificent residences and well kept gardens which flank this boulevard. Fifth Avenue leads also to the different yacht, country and golf clubs, among which is the famous Habana Country Club. Near the country club is located the Casino Nacional with its beautiful fountain of the nymphs.

In this section you will visit also the restaurant cabaret Sans-Souci, with its typical Spanish foods and flashing rhumba dancers. And speaking of restaurants, before you leave Havana try to have lunch one day at famous Rio Cristal . . . and do not fail to take your camera along; this place is the movie makers' paradise.

Last of all: remember that Havana is not Cuba. On the third day you should take a short drive along the central highway to visit one of the nearby sugar mills, with its typical *bohios* (huts) and *carretas* (oxcarts). Or maybe you could fly to Varadero Beach (half an hour by plane) and here discover a rhapsody in blue, a marvel of silver sands and sparkling sea.

Should you need any further help in Havana, there is in the capital a well organized Cuban Tourist Commission, an agency of the Cuban Government. It will be very glad to help you in any way to make your filming visit to Havana a happy success.

Picture your home town

[Continued from page 25]

That's our transition to the city itself. Now some shots of the downtown section from street level, identified if you wish, but preferably not, in order to avoid too much detail. Then some shots of Vine Street, with this narration:

Vine Street was once Cincinnati's Gay White Way. The whole world was entertained by a man who waited tables in one of its two hundred bars—his name was Ben Turpin.

Next, long shots of Fountain Square, taken first from Vine Street and then working into closeups of the fountain itself. End with an upward angle of the fountain, Carew Tower in the background, with the following narration:

Meeting Vine Street at Fifth is Fountain Square, one of Cincinnati's landmarks—dominated by the forty three foot fountain itself, but dwarfed by the great Carew Tower.

Let's drop the picture side of our script now, to save time, for the following typical narration clearly indicates—as narration *always should*—the pictures it is designed to accompany. Neither narration nor subtitles should *ever* describe what the audience can see. Instead, it should supplement, impart information beyond the pictures. It should *always* identify quickly what the audience is seeing, unless you identify it with pictures.

Note how we "capsule" our subject matter and provide smooth logical transitions as we go on with the treatment:

INDUSTRIES

Union Station is another of Cincinnati's noted public buildings—considered the finest passenger station in the world. It's used by the Cincinnati Southern Railway—only city owned railroad in the nation—and six other great railways—making Cincinnati one of the most important commercial crossroads and the nation's soft coal center.

Coal, flowing in an endless stream, is the keystone of Cincinnati's industrial might—for Cincinnati industry produces everything from soap to nuts.

The vast Proctor and Gamble plant makes Cincinnati the world's leading soap producer.

She leads in machine tool production—the cornerstone of our whole industrial system.

More playing cards are made here at the plant of the U. S. Playing Card Company than anywhere else in the world.

Cincinnati is also noted for her breweries—a heritage from her German ancestry. As a matter of fact, about a third of our half million people come from foreign stock.

TRANSPORTATION

We hustle from the downtown bustle over a fine system of boulevards—such as Central Parkway, laid over the bed of the old Miami-Erie canal, an important highway of Cincinnati's romantic past.

HOMES

Most of us live in the suburban residential sections on the tops of Cincinnati's seven hills rising five hundred feet from the river below.

CHURCHES AND SCHOOLS

We have almost five hundred beautiful churches.

We send our children to the hundred and fifty odd fine public schools.

Note how we introduce many of our sequences with just enough words to make a good springboard, so that the pictures can tell it from there.

And many of our children go on to the University of Cincinnati—first city owned college, first medical school and law school west of the Alleghenies.

The University's Observatory, located on its parklike campus, inaugurated the daily weather reports from which grew the United States Weather Bureau.

You are sure to find that your home town will have such features—interesting, attractive, unusual—and that's the proper order of their importance.

RECREATION

We Cincinnatians make good use of our 126 public parks, planned and operated under the first law of its kind in the United States—for Cincinnati is called the best run city in the nation.

Summer opera draws thousands to the famous Zoological Gardens.

CONCLUSION

From the heights above the city, Cincinnati's great must once have gazed—and dreamed—and planned. For long before the rest of the nation had finished pioneering, they made Cincinnati a great city—today as yesterday looking toward a long reign as Queen City of the Midwest.

When you get into the actual filming of *your* city, you will find picture possibilities not included in your outline. But, with your planning done in advance, you will have no trouble fitting them smoothly into the continuity of a home town portrait that will hold your audience right through to *The End.*

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8 CLUBS 16

The people, plans and programs of organized amateur motion picture groups everywhere

Maxim winner at Hartford

In line with long standing tradition, the first public screening of the year's Hiram Percy Maxim Award winner was held early last month before members and guests of the Hartford (Conn.) Cinema Club, a group founded by Mr. Maxim in 1926. Mrs. Percy Maxim Lee, FACL, donor of the Award, is a current member of this veteran unit.

Seen on the club's screen were *Adventure on the Colorado*, 1947 Maxim Award winner, by Al Morton, FACL, of Salt Lake City; *Bluff Island Idyll*, Ten Best award winner, by George Mesaros, ACL, of New York City, and *Lake Superior Landscape*, Honorable Mention award winner, by Elmer Albinson, ACL, of Minneapolis. Mr. and Mrs. Morton were the guests of honor, and Mr. Morton received the Maxim Award in person from Mrs. Lee.

William C. Goeben, ACL, president of the Hartford Cinema Club, presided at the gathering, with James W. Moore, ACL, representing the Amateur Cinema League and Movie Makers in brief discussions of the pictures screened.

Facts from Albany

Basing its latest program on the style used by *Information Please* on the radio, the Amateur Motion Picture Society of Albany, ACL, has come up with a helpful meeting activity. Members are urged to submit questions on movie making to three experts chosen from the ranks of the club, who answer the queries in open forum. Small prizes are offered to those who can stump the experts.

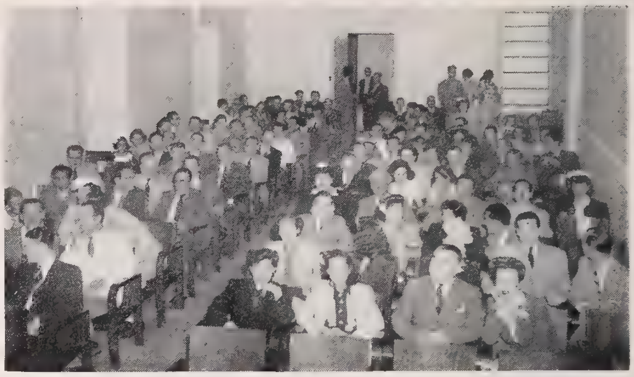
Washington programs

The Washington Society of Amateur Cinematographers screened *Follow the Girls*, by Oscar Horovitz, ACL; *On Wings of Song*, by J. Donald Sutherland, ACL, and a one hundred foot picture of the Washington Photographic Show, by Charles H. Ward.

In addition, since the 8 and 16mm. contests are now on, and the custom is to show competing films at regular club meetings, the following pictures are now in line for possible honors: *City of Destiny*, by Theodore Sarchin, ACL; *Trees of Autumn*, by Mr. Sutherland; *Dunn-Loring Cotillions of 1947*, by Joseph Gray, and *Jewels in the Sky*, by Harold K. Wagner.

Leo J. Heffernan, FACL

PRIZE WINNERS in the Metropolitan Motion Picture Club annual contest are (l. to r.) Frank E. Gunnell, FACL, third; Charles DeBevoise, ACL, second; George Mesaros, ACL, first. Ralph R. Eno, ACL, is the contest chairman.



MEMBERS of the Cine Club Amateur de Chile, in Santiago de Chile, meeting in the little theatre auditorium of *El Mercurio*, a Santiago newspaper.

News from Chili

A visit to League headquarters by Enrique Gundermann, ACL, treasurer of the Cine Club Amateur de Chili, of Santiago, provided a wealth of news from that South American body.

There are about a hundred members in the club, which meets once a month at the auditorium of the Chilian newspaper, *El Mercurio*. The president of the cine club is Carlos Feuereisen; the vicepresident, Pedro Pena y Lillo; the secretary, Enrique Roppert; the treasurer, Mr. Gundermann, and the director, Jorge Mac-Clure.

In October, 1947, the winners of the Intern competition, an 8mm. contest, were announced. First prize was won by *Lost Pages*, by Mrs. Carlos Bolton and Alfredo Reyes, and second honors were taken by *A Trip to Argentine*, made by Julio Pellissier.

Schenectady equipment night

A show, including the latest equipment and gadgets on the movie making market, was held recently by the Schenectady (N.Y.) Photographic Society, ACL. Every photo dealer was given the opportunity to explain his display, and then time was allotted to the club members to ask any questions about the apparatus. Two items which attracted considerable interest were an electrical butt splicer and a sound on disc arrangement synchronized to 8mm. films.

Slate for Los Angeles

At its November meeting, the Los Angeles Cinema Club elected officers for the 1948 season. James H. Mitchell was chosen as the new president; Herbert F. Sturdy, vicepresident; Charles J. Ross, ACL, secretary, and Jack Shandler, treasurer. The new leaders were formally installed at the December meeting, held at the Los Feliz Breakfast Club.

Berkshire at Albany

Speaking of AMPS, the Berkshire Museum Amateur Movie Club, ACL, of Pittsfield, Mass., gave a Pittsfield Night program for the Albany club. Included on the schedule were *The Walkers Visit Acadia National Park*, by Benjamin Walker, ACL; *Just Fishing*, by Noel F. Motter; *Christmas*, by F. H. Chant, and *All About Me*, by Mabel D. Bradway, ACL.

Passaic's Hird night The Passaic Cinema Club, ACL, looks forward each year to a program by Henry E. Hird, FACL, which usually includes a lecture as well as the screening of some of Mr. Hird's films. This year he is showing his 1947 Ten Best winner, *Dineh*, and a film on the Tournament of Roses in Pasadena. In addition, Mr. Hird will speak on the use of wire recording with movies.

MMPC contest The general contest of the Metropolitan Motion Picture Club, ACL, in New York City, complete with seven judges and fourteen entries, was held recently at the Hotel Pennsylvania. The winning films in this big event were *A Few Trees, Please*, by George Mesaros, ACL; *New Horizons*, by C. Manley DeBevoise, ACL, and *Historic Richmond Day*, by Frank E. Gunnell, FACL, in that order.

South Side presents *The Pest*, by Stanley Sims, ACL; *Hidden Treasure*, by Oscar Bergman; *The Tramp*, by Kurt Bohse; *Caught Short*, by Gerald Richter, and the club's production, *Motives of the South Side Cinema Club*, were the features on the latest program of this Chicago club. All footage of the last club picnic also was screened at the same meeting, presumably to give the members a chance to see how they acted at that gala affair.

Australian contest From "way down under" comes news of the annual Gold Cup competition, presented under the guardianship of the Australian Amateur Cine Society, ACL, in Sydney, N.S.W. From a list of competitors offering ten carefully selected films, the first three award winners were chosen. *Calling Frisco*, by C. Stevens, took the first prize; *Two Year Old Handicap*, by W. J. Foster Stubbs, was picked for second honors, and *Cinderella*, by P. B. Sutcliffe, took third.

Programs in Utah Recent screenings at the Utah Cine Arts Club, ACL, in Salt Lake City, have included *Volcano*, by Alan Probert, ACL; *Devil's Garden*, by Al Morton, FACL; *Travels in Mexico*, by Vern Lunt, ACL, and *Paricutin*, by Ralph E. Gray, FACL.

Cleveland production The Cleveland Amateur Cinematographers have just completed their club production for 1947, *Doc Krackpot*. The real news of this film was that it was produced in silhouette, using a sheet with a No. 2 flood bulb. It was found that much better results were obtained by acting in

[Continued on page 37]

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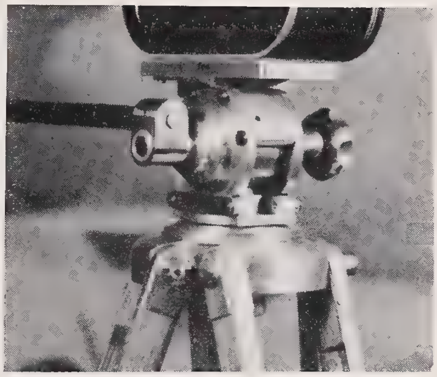

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Closeups—What filmers are doing

Al Morton, FACL, who tells you in this issue how he made *Adventure on the Colorado*, 1947 Maxim Award winner, has been making movies for nine years. For six of these years he was working with 8mm. film. This puts him in a group with earlier Maxim greats who cut their eye teeth on this medium —Chester Glassley, of Dallas, Texas, and Joseph J. Harley, FACL, of Summit, N. J.

Not satisfied with coming through this summer's adventure unscathed, Mr. Morton is already planning to run the Grand Canyon during his 1948 vacation. "I think," he writes, "I can do a better job for two reasons. One, having been down the river once, I shall have a better idea of what to do and how to do it. And another, there will be about 300 major rapids there compared to only sixty some in Cataract Canyon."

AL MORTON, FACL, relaxes from his *Adventure on the Colorado* with a hunk of melon.

LeRoy Segall, ACL, that indefatigable travel filmer from Milwaukee, is only recently back from a flying trip to Guatemala. He called us long distance from his home to report on filming conditions which, he says, are good.

Dr. Roberto Machado, ACL, who wraps up the city of Havana in three days of easy filming, is, as you may suspect, a resident of that gleaming and gracious metropolis. He is, obviously, a doctor (ear, nose and throat specialist); less obviously, a good golfer (he shoots in the low eighties) and, not surprisingly, a member of the Club Fotográfico de Cuba.

Among his outstanding films have been *Cuba, Land of Romance*, *Tobaco Cubano* and *Kaleidoscopio*. The latter, a 1946 Ten Best winner, can be related to Cuba's handsome capital only as a possible impression of the effect on tourists of their favorite Cuban products—rum and the rhumba.

Across the Threshold: We had a pleasantly reminiscent visit recently with Edmund Rushmore, ACL, of Fort Lauderdale, Fla., a charter member of the Amateur Cinema League. Through an oversight a few years ago, Mr. Rushmore had allowed his membership (No. 273) to lapse momentarily. When, almost immediately, he renewed it, he received a new card bearing the relatively unimpressive rating of 10204. This has been a matter of some small concern to him, and we were happy to be able to reassign him his old standing. Mr. Rushmore took his first pictures in 1887—stills, of course.

Oeveste Granducci (see *Picture Your Home Town*, page 25) is another successful toiler in the cine vineyards who got his start with 8mm. film and camera. Matter of fact, as far as we know, he uses them in his personal movies.

On the side of life which pays off at the grocer's, Mr. Granducci is a contentedly busy creator of scripts for other and usually more serious filming projects. On a recent count, he had some seventeen completed film plans already to his credit, with twelve more in current production.

Frederick G. Beach, FACL, supervisor of the Motion Picture Bureau, New York Central System, ACL, has recently completed *Thundering Waters*, a 16mm. sound Kodachrome study of Niagara Falls and its environs, running twenty two minutes. Working with him on the film, and credited with the cinematography and narration, was Waldo Austin, formerly engaged in filming for the Norfolk & Western Railway, out of Roanoke, Va.

***THUNDERING WATERS*, a study of Niagara Falls, is a late film by Frederick G. Beach, FACL.**

A listing of the free or service charge sources of *Thundering Waters*—as well as four other New York Central releases—may be had from the Motion Picture Bureau at 466 Lexington Avenue, New York 17, N. Y.

front of instead of behind the sheet. The cast included Phil L. Danzinger, ACL, Joe Sikoski, Willard DeWitt, Thorens Melkerson, Jake Worz, Harry Guenther, ACL, and John Kanuch.

Chicago programs

Recent meetings of the Chicago Cinema Club, ACL, have presented the following films on the club screen: *Shining Mountains*, by Charles Lonk; *Wheels Southwest*, by Charles C. Hammack; *Dark Angels*, by Mrs. C. C. Hammack; *Spring Mazurka*, by Mrs. Harry N. Osgood; *The Contest*, by Maurice Meshboum; *This is the Place*, by Al Rus, and *From Black Hills to Blue Waters*, by B. J. Babbitt.

Metro presents

The Metro Movie Club of River Park, in Chicago, screened some excellent films at its October and November meetings. *Mexico*, by Dr. Rufus W. Lee; *The Canadian Northwest*, by V. H. Sickinger; *Montana, The Treasure State*, by James Dobyns; *Vacationing on Canadian Waters*, by Harold Olson, and *Days of '76*, by Nora Wilson, were the highs of the program.

Six from the south

[Continued from page 16]

derwater growth clearly visible to a depth of a hundred feet or more. The shots taken from the shore, inserted in this way, will punctuate the moving camera shots and will augment the illusion that the screen audience is being taken along on an inspection trip of Silver Springs.

Making movies through the round glass windows of one of these boats is quite simple, but one must not judge the light by the human eye alone. By pressing the "eye" of an exposure meter flatly against the glass of the porthole, one will obtain a reading which may be used without compensation, despite the unorthodox filming problem. If no exposure meter is available, the chances are that the boat attendant will be able to advise you concerning correct diaphragm settings. These will vary between f/3.5 and f/1.9, for daylight Kodachrome.

CYPRESS GARDENS

Your story thread might continue at the Cypress Gardens, near Winterhaven—an utterly delightful garden spot where Dick Pope, the owner, provides young lady models in antebellum costumes without charge. A sequence made here could show your party entering the gatehouse, walking along the flower bordered lane to the boat landing, and there boarding one of the electric boats. Follow this immediately with shots made from the boat, remem-

[Continued on page 39]

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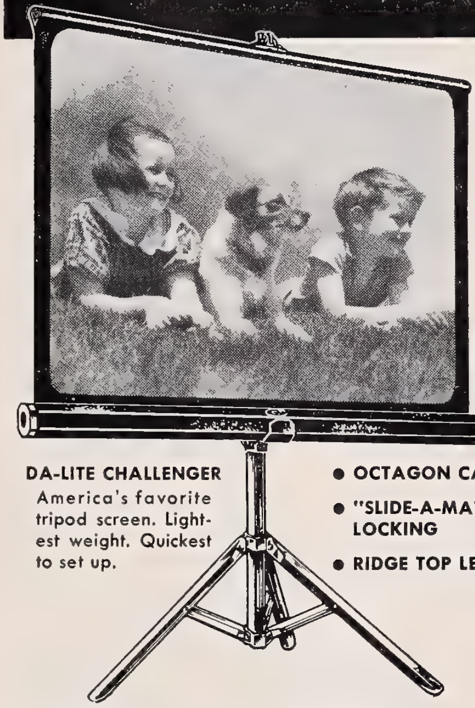

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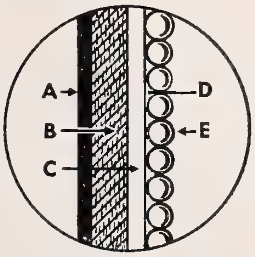

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■ *Wildfire*, six reels, 16mm. sound on film, black and white, may be obtained from Film Highlights, Inc., 330 West 42nd Street, New York City. Lovers of outdoor stories will enjoy this one. *Wildfire's* story revolves around a great brown stallion that risks its life to save two men from destruction at the hands of outlaws. Bob Steele, Sterling Holloway and William Farnum are among the players.

■ *I Married a Witch*, eight reels, 16mm. sound on film, black and white, is distributed exclusively by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. Witchcraft in modern dress and setting is the theme of this René Clair fantasy in the *Topper* tradition. Veronica Lake plays a witch of tantalizing proportions, supported by Fredric March, Susan Hayward and Robert Benchley.

■ *Hot Ice*, one reel, in one 8mm. and two 16mm. versions, including sound on film, black and white, is released by Sterling Films, Inc., 1186 Broadway, New York 1, N. Y. All phases of hockey are investigated in *Hot Ice*—from a youngster learning to skate on a town's frozen pond to an exciting conclusion as Toronto and the Rangers clash on the ice of Madison Square Garden. Stick handling, body checking and the rules are emphasized, with constant reference to the game's body and character building possibilities.

■ *Royal Wedding of Elizabeth and Philip*, one reel, in two 8mm. and three 16mm. editions including sound on film, black and white, is produced by Castle Films, a division of United World Films, Inc., 445 Park Avenue, New York City, and is available from photographic dealers only. Spectacular pageantry and pomp mark this complete coverage of the recent historic wedding. Featuring many camera viewpoints, the film communicates much of the occasion's emotion.

■ *The Runaround*, ten reels, 16mm. sound on film, black and white, may be obtained from United World Films, Inc., 445 Park Avenue, New York 22, N. Y. A runaway heiress is pursued across the country by two rival detectives. An exciting chase sequence uses nearly every form of modern transportation. The object of the chase is portrayed by Ella Raines.

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bering the rule to keep a section of the boat, or some of the other tourists, as framing in the foreground. Colorful vistas are revealed at every bend in the stream; so your camera will be purring almost continuously during this ride. At the end of the short trip, film your party when they disembark with others, and fade out on them as they walk back along the lane towards the gate and away.

If any shots are made on shore at the Cypress Gardens—and you will certainly want to shoot the prize blooms, semi-tropical foliage and rustic bridges which cross the stream—these may be spliced among the separate takes made from the boat. In this way, you will avoid the anticlimactic effect of a second trip having been made through the gardens.

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TARPON SPRINGS

Tarpon Springs is a colorful little harbor near Tampa, where a colony of Greek fishermen still ply the trade of sponge fishing and where, in fact, the largest sponge market in the world is operated. Hundreds of gaily colored fishing craft can be filmed in the basin and along the waterfront; while, at regular intervals throughout the day, visitors are invited aboard one of the boats for an actual demonstration of sponge diving. Shots should be made of the tourists embarking and of the boat churning away from the pier, as seen from the shore. From the same spot, get shots of the craft returning and docking, for use at the end of the completed sequence.

The camera will be aboard the fishing boat for the key middle part. You will want to film the people left behind as the boat pushes off, as well as to get shots of the shore line as the voyage continues. It takes a half hour for the diver to don his outfit. Catch the highlights of this, together with reaction shots of the tourists as they watch the procedure. When I made my movie at Tarpon Springs, the diver signalled to me each time that I was to press the starting button. He was an avid movie

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maker himself! The shots you should not miss are: 1, donning the suit; 2, screwing on the helmet; 3, the diver poised on the side of the boat, ready to dive; 4, the diver slipping overboard; 5, the actual dive, with accompanying bubbles as he submerges; 6, the diver coming to the surface again, and the sponge basket hauled in; 7 the diver pulled aboard; 8, a closeup of the helmet being removed, followed by a good natured grin from the diver into the camera lens.

EXPOSURES

Perhaps this is as good a place as any to say a word about exposures in the Sunshine State. I have found that the winter sunlight, though slightly more intense than is encountered in most other States, will not bog down a movie maker unless he fails to solve the really serious problem of glare. Sometimes present when large, light colored areas are within camera range, it can be overcome either by taking the shot at another time of day or by choosing a different camera viewpoint. Often, a Pola-screen slipped over the lens will offset the glare; or, as one movie maker operates, you may solve the problem most easily simply by not shooting scenes where glare exists. Luckily, most of the subjects which will highlight your Florida movie may be filmed without running into the glare bugbear at all.

THE EVERGLADES

I never know when to stop when I once begin to sing the praises of Florida as a movie maker's paradise. And now the Department of the Interior has announced the opening of Everglades National Park, about seventy miles southwest of Miami at the entrance to the Ten Thousand Islands area. This makes accessible to movie makers a vast expanse of jungle and prairie marshland, one of the most unusual and abundant wild life habitats on the North American continent. Here a lucky filmer may get a shot of the virtually extinct roseate spoonbill, or of other rare birds such as the reddish egret and the wood ibis—the latter being the only member of the stork family to be found in this country.

I have a feeling that this winter will find us headed southward again, for a leisurely trip by shanty boat—right through the heart of the Everglades.

Pathway to glory

[Continued from page 15]

face in order to get the camera loaded.

The precipitous walls made the filming day extremely short. It was usually about 10:00 o'clock before I could get started, and we usually had to quit and hunt a camping place by 3:00 or 3:30

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in the afternoon.

One thing which certainly played hob with my continuity was that stopping places on the Colorado are practically non-existent. I had planned a number of sequences for our camping places and had to chuck them all. Where we could stop, the terrain was so rough that we could get over it only with difficulty. It was either so rough with rocks that you couldn't climb over it or so dense with poison ivy that you couldn't get through. My Special with tripod and accessories weighed about twenty five or thirty pounds and my Speed Graphic and its stuff almost as much. I don't know what I would have done without Harris's help. He carried my Graphic almost everywhere we went. That weight probably doesn't sound very heavy to some of you, but sprinkle in some extremely rough terrain and temperatures of 115 to 120 degrees and it will soon get heavy.

Take the time, for instance, when we hiked to Rainbow Bridge. Six miles up and six miles back over the roughest country that God ever made. No doubt the cloudburst the night before—which poured a wall of water down Aztec Creek eight or ten feet high—made it a little rougher than usual, but I doubt if it's a picnic at any time. Rainbow Bridge was worth it though. In fact, I believe it would be worth it if you had to cover the distance on your hands and knees.

I shall never forget how I felt when I finally trudged over that last sand hill and viewed the Bridge for the first time. What a sight! The sky was just clearing from the storm of the night before; steamy clouds floated lazily across the face of Navajo Mountain. But words are not adequate to describe the spectacle. I shall say only that, aside from shooting the rapids, Rainbow Bridge was easily the outstanding experience of the trip.

But it was really to get pictures of the rapids that I made the trip, and that is why I insisted that the journey include Cataract Canyon. Men long familiar with the river assured me that Cataract Canyon was its roughest section. Although it did not offer so *many* rapids as Grand Canyon, the river here was supposed to drop more feet to the mile and the rapids were said to be a little rougher.

I think that our boatmen, Don Harris and Jack Brennan, were chuckling with glee when we camped just above the rapids in Cataract Canyon. These are extremely noisy, and their roar was a sombre threat throughout the long night. You recalled that twenty nine men already had lost their lives in this stretch of savage water — and you pulled your sleeping bag about you more closely.

As we were heading into the first

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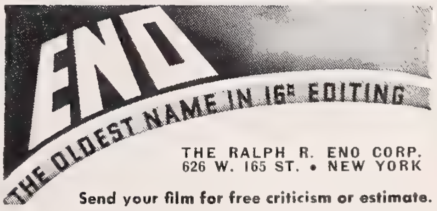
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WHAT IS THE MOST FUN?

THE more we think about it, the more we see how *The Reader Writes*—a new feature that MOVIE MAKERS initiated last month—can become a real forum of amateur filming opinion.

It is our belief, after twenty two years of contact with personal movies, that the basic reason for a hobby is to provide enjoyable recreation—in other words, fun. Are we right?

If we are right, the fun of movie making covers a lot of territory. Judging from the quantity of family films, it would seem that here is the chief interest. But a great many amateurs use their cameras for a wide diversity of purposes. It would be very worth while to hear from them.

How about the travel filmer, to cite another large group? Making a good movie on a good vacation calls for good humor from the cameraman and from his traveling companions. Does the keenest fun come from shooting or from later projection?

There is the case of the gadgeteer. Does he make things because he enjoys doing so or is he saving money by home construction?

Last month on this page we asked our readers to let us know whether MOVIE MAKERS pleases them, if they want new features and the elimination of old ones, if the editors are doing their jobs in a way to entertain those who read this magazine. We hope for plenty of comment; comment is our best guide.

Why not widen our questioning and try to find out not only what you think of MOVIE MAKERS, but what you think about the whole range of amateur filming? *Why do we shoot movies, anyway?* We know that a lot of people do it, and we believe that they would like to know what the other fellow thinks is fun, in return for telling him what is fun in their movie making.

Won't you tell us, then, what is the most fun for you in our hobby?

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rapid, I think that you could have purchased several slightly used seats on a river expedition for practically nothing. I had embarked on the trip expecting to be scared stiff when we got to the rapids. Frankly, I think that every one but the boatmen (who had done it before) felt the same way. After a rapid or two, though, I doubt if mere money could have bought any of our seats! Certainly not mine. I never had so much fun in my life. We practically fought about who would ride the back of the boat, to be in the front position. That's where you get the wildest ride, because the accepted procedure for running a rapid is to go into it stern first.

In that way, the boatman can not only see where he is heading, but can control his boat better. The fact that the sharp prow is pointed upstream has a tendency to reduce his speed somewhat; he is able to reduce it still further, if necessary, by rowing upstream. Usually, however, rowing is done only to control the boat and not to alter its speed.

After filming a few scenes of the boats, I mounted the waterproof box in position for a try at some shots from the boats. I'm sure that the rest of the boys believed that I was wasting my time in bothering with such an experiment; but all I wanted was a little footage to cut in, to make the other shots more effective. I thought that they wouldn't be worth a hoot for anything else. Imagine my surprise, when the film was processed, to find that they could be used as full scenes, instead of merely for quick cut-ins. I wish now that I had taken more of these scenes and on rougher rapids. I mistakenly selected only the smoother ones for the remote control shots. How was I to know that bouncing around in a rapid would produce a recognizable picture?

I got a good scare the first time I opened the camera box and saw by the footage meter that it had not moved. I was almost ready to admit that it wouldn't work; then I lifted the camera out and automatically started to wind it. Immediately I knew that it had worked and that the footage meter was wrong. In reconstructing what happened, I found that the lid of the box had pressed so tightly against the leather handle on the Special that the footage meter was pinned down; the motor went on without it. On later remote control shots, I removed the handle and had no further trouble.

To make a long story short, we ran the rapids safely with only two near accidents. One happened when a giant wave knocked open the hatch on Brennan's boat and filled the compartment with water (a waterfilled boat is unmanageable and strictly at the mercy of the rapid); the other was when the boat I was on hit a rock and knocked a hole in its hull. The only other near accident we had was on land when one of our passengers, Ted Cannon, stepped into some quicksand and was up to his armpits before we could snatch him out.

I believe this story summarizes my adventures in filming *Adventure on the Colorado*. I am grateful to all who helped in any way to make the film a success—and especially to my boatmen, Harris and Brennan, whose daring and skill contributed so much toward that end. If my plans to run the Grand Canyon next summer do materialize, you may be sure that these men will be along. You can be sure, too, that the run will be packed with adventure. For the region traversed by the Colorado is the largest unexplored area in the United States. Any trip down the river, even today, is an Adventure—with a capital A.

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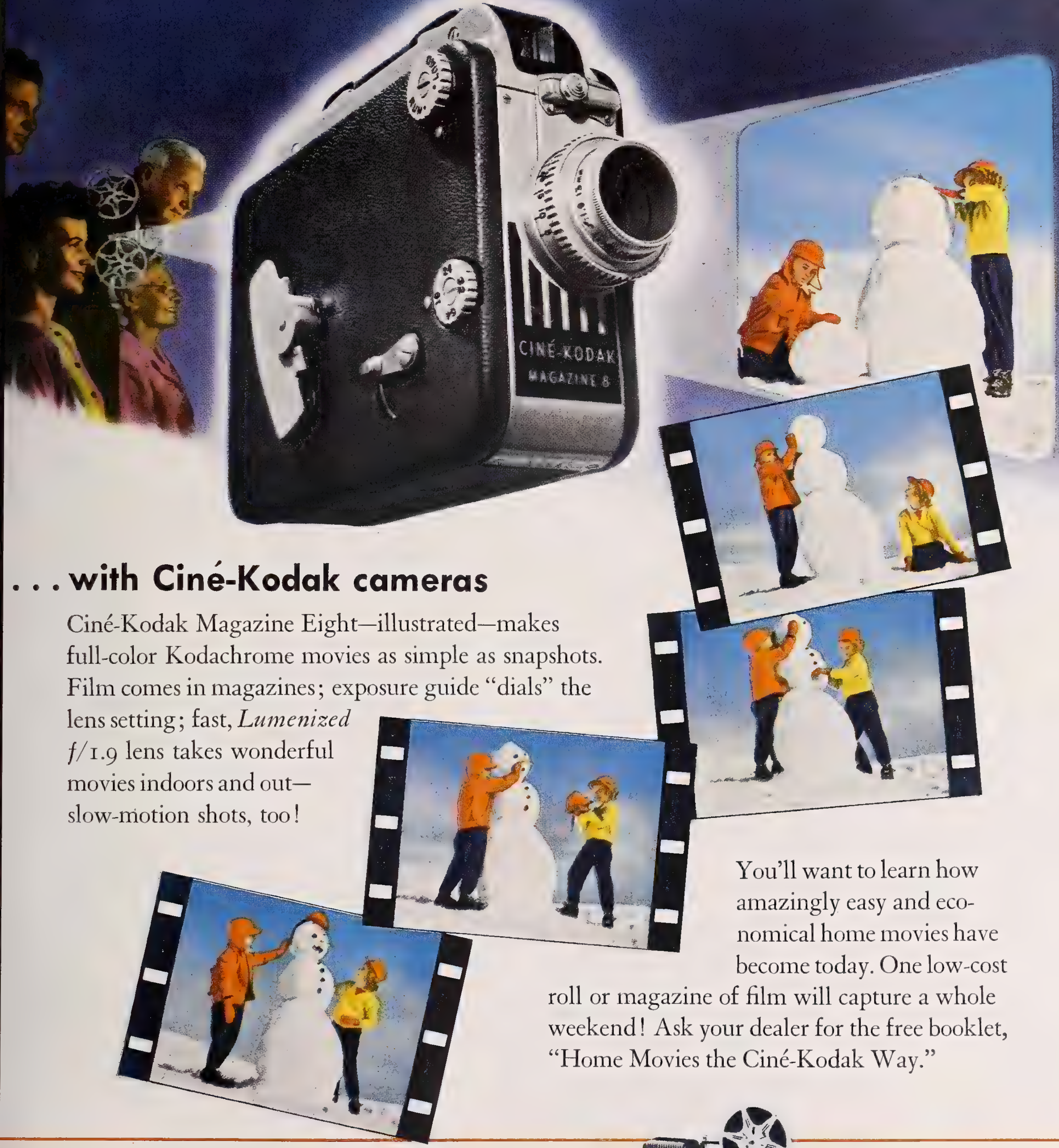

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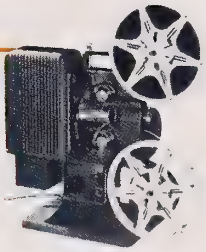

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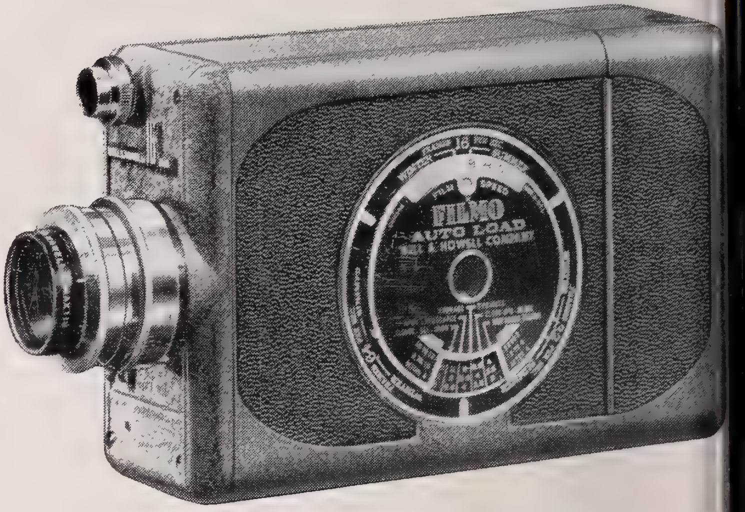

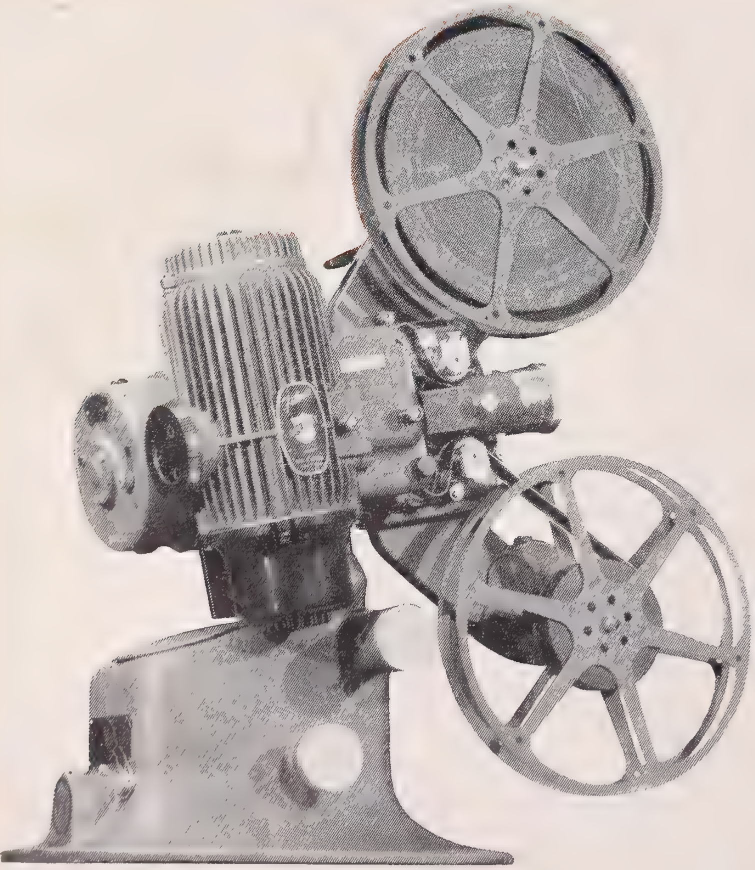

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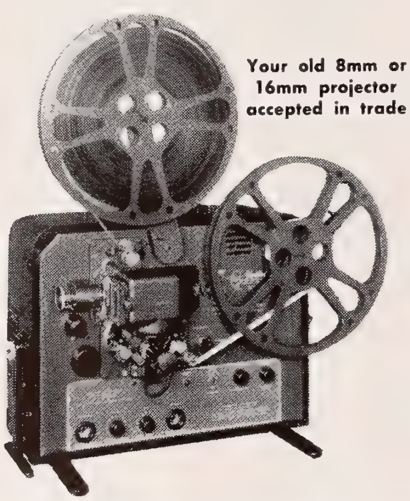

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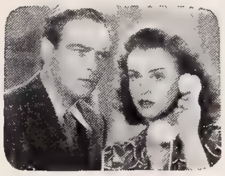

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MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

February 1948

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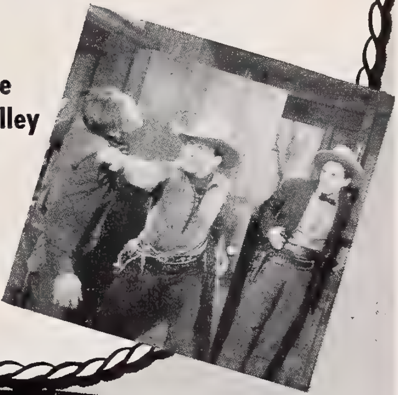

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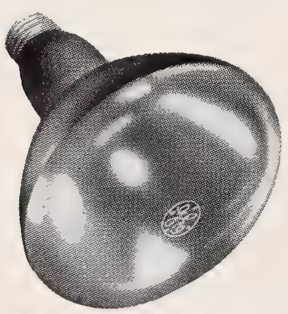

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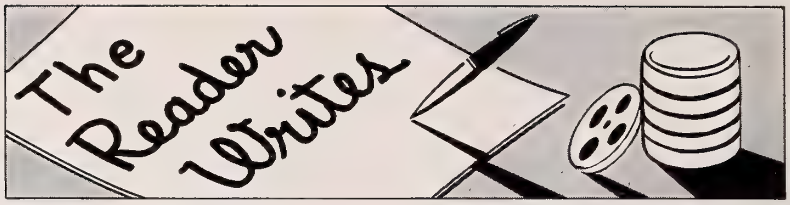

This department has been added to the new MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes,* MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

ROMANTIC OR REALIST?

DEAR MOVIE MAKERS: I was quite interested in Frank Gunnell's letter *(The Reader Writes,* Dec. 1947), because the point he makes is a very important one.

There are two main types of creative minds, the romantics and the realists. If I were making a propaganda picture for the trailer industry, I'd leave out all the mishaps, naturally. But as an observer of motion pictures as a story telling medium, I notice that every film from *The Great Train Robbery* to *Mourning Becomes Electra* has conflict in it.

That is the whole basis of the Boy-Meets-Girl formula, the Westerns, the gangsters and all the rest. My *In The Beginning* had no conflict in it; thus, most of my audiences prefer *Garden Gangsters,* in which a praying mantis chews up a grasshopper.

So there you have it—romanticism vs. realism. I rather fear that most of us like a prize fight better than a prayer meeting.

FRED C. ELLS, FACL
Ocean Breeze Park, Fla.

...If you prefer to film only "the beautiful, not the slums," that's your privilege; but some people like to film just what they see, pleasant or unpleasant though it may be. After all, there *is* a type of film called "documentary," which is supposed to show things as they are, the slums with the vistas.

So please don't get so "quite annoyed" when someone else chooses to film real life as he sees it. In return, the realists will try hard not to be bored if you should choose to make beautiful, beautiful travel films.

PAUL R. STOUT, ACL
Chicago, Ill.

NO FILM—NO FUN

GENTLEMEN: I do not wish to renew my subscription for the coming year. Let me tell you why.

I've no fault with your publication; in fact, I think it's swell. But for the past seven months it has been absolutely impossible for me to get hold of an 8mm. magazine load of film. Finally, this week I was offered a magazine of color film at the new price of $4.81 a roll. No sale!

I'll just have to limit my activities to occasional shooting of still film, until things normalize themselves, if ever.

R. I. FELDER
Buffalo, N. Y.

ACL—?

DEAR SIRS: Reading your columns I see where writers sign their names and at the end they add ACL which I believe mean they are a member of the Amateur Cinema League.

Is this any different than what I am? I am a subscriber of the magazine or is it a different organization? Or am I automatically a member of the ACL by subscribing to the magazine or must I join another organization to be one?

JESSIE REES
Cincinnati, Ohio

Reader Rees is right in believing that the letters ACL, carried after proper names in MOVIE MAKERS, indicate that those persons are members of the Amateur Cinema League. She may herself become a member of the League simply by paying the difference between her subscription and five dollars, the annual membership fee. She will continue to get MOVIE MAKERS as a League member. The welcome mat is out.

AND STILL THEY COME

GENTLEMEN: Orchids to you on the change of pace in the make up of MOVIE MAKERS. Before I have always had the feeling that someone from "New Yawk" was trying to look down their nose at we non-easterners, and it just didn't leave a feeling that was conducive to happiness.

You have done much to improve this situation. Keep up the good work!

DR. LAWRENCE B. FOSTER
President
Salina Movie Club, ACL
Salina, Kansas

. . . The "new look," as exemplified by the last two issues of MOVIE MAKERS, appeals to me because of its tone of friendly helpfulness and the two new columns.

HERBERT ERLES, ACL
Brooklyn, N. Y.

. . . The new style of MOVIE MAKERS—both format and contents—is great!

CHARLES R. BARRY, ACL
San Francisco, Calif.

. . . I should like to take this opportunity of congratulating you on the very attractive new layout of your paper.

We have under consideration a fresh layout for the *I.A.C. News,* but with the restrictions on paper, etc., in force in this country, I fear that we shall not be able to produce anything like such an attractive magazine as yours.

Leslie M. Froude
Hon. Secretary
Institute of Amateur Cinematographers
Epsom, Surrey, England

. . . Congratulations on the new Movie Makers and the fact that you now really provide for all classes of movie makers whether they use 8mm. or 16mm. film.

C. W. McDowell, ACL
Pelham Manor, N. Y.

. . . As one editor to another, you certainly had an outstanding scoop in the article, *You Can Film Television.* I noticed that it was not until several days after I had received my December copy that Paramount announced such a thing was possible professionally.

Lewis B. Sebring, ACL
New York Herald Tribune
New York City

The editors of Movie Makers love this sort of thing as well as the next guy. But, perhaps we'd much better get busy on preparing you *another* new issue.

FIRST HERE, ANYWAY

Dear Sirs: In an article under *News of the Industry*, describing the Bell & Howell 8mm. projector with inverted lamp (or base up, as you call it), I note with a smile that the manufacturers claim it to be the first inverted lamp in movie history.

I take the opportunity of pointing out that we have the following machines using an inverted or base up lamp; Pathe Vox 9.5mm., introduced about 1935; Gebescope No. L-516, 16mm.; DeBrie 16mm., originally a French design but now made here. There are also an Italian machine and a continental machine called the Precivox which use this type of lamp.

In all of these cases the projectors are talkies, and the lamp is used both for projection of the picture and excitation of the sound track.

J. H. Balchin
Chertsey, Surrey, England

Questions AND Answers

Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers*, c/o Movie Makers.

MOVIES BY MAIL?

Dear Sirs: During the war I saw just enough of movie making in the Signal Corps to feel that I would like to take it up commercially as a career. Can you

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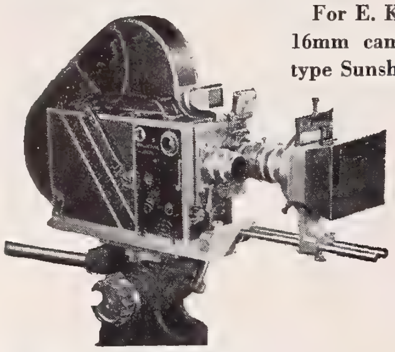
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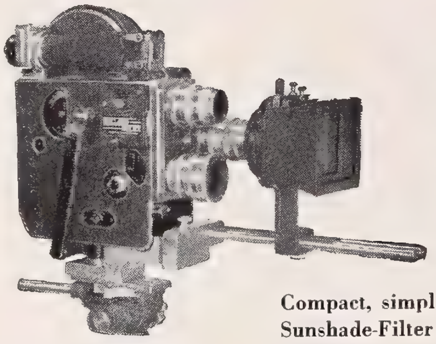
Designed for use with all popular types of 16mm cameras, the "Professional Junior" Sunshade & Filter Holder holds two 2" square glass filters, also a 2½" round Pola Screen with handle which can be rotated for correct polarization. By using our Sunshade & Filter Holder you will not require filters of various sizes as the 2" square filter will cover all lenses from 15mm to 6" telephoto.


Bolex mounted with Sunshade-Filter Holder

The Sunshade-Filter Holder is supported by a double arm bracket. This attaches to a plate which you can fasten on to the base of your camera where it can remain at all times if you desire. The Sunshade-Filter Holder is demountable into 3 small units which, when not being used, fit into your camera carrying case.

Compact, simple to assemble or dismount, the entire Sunshade-Filter Holder and 2 filter holders which are supplied are precision-made of non-corroding metals.

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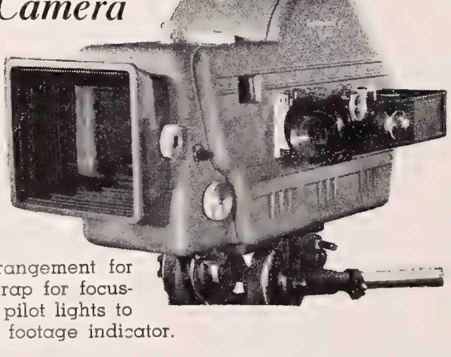

This Blimp, constructed of Dow Metal (magnesium), is thoroughly insulated for absolutely silent operation. The Blimp has these exclusive features: • follow focus attachment for changing lens calibrations while the camera is in operation • viewing magnifier mounted on top of blimp for focusing while camera is mounted in blimp • arrangement for opening camera viewing aperture trap for focusing from the outside of the blimp • pilot lights to illuminate lens calibrations and film footage indicator.

Blimp takes synchronous motor drive which couples to camera. It has a leather carrying handle mounted at the top. A dovetail bracket is provided to mount an erect image viewfinder for following action.

Manufactured exclusively by the Makers of "Professional Junior" Tripods and Other Fine Camera Accessories.

FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

give me the names and addresses of schools offering correspondence courses in filming, so that I can brush up on the latest techniques?

CARL ALMQUIST
Hibbing, Minn.

MOVIE MAKERS has received a number of such requests from other ex-GI's. While there are a number of good schools across the country offering motion picture courses to resident students, we have discovered no such training by correspondence. If any reader knows of a film correspondence school, we'd be glad to have him tell *us*.

DOUBLE EXPOSED 8

DEAR SIRS: I am planning to make a trip to the mountains by auto and pack string, and will be using an 8mm. magazine camera.

Here is my problem. I want to title my scenes on the spot, but it will be impossible to use glass, and any extra equipment must be small and compact. What do you suggest?

E. L. GOODNIGHT, ACL
Nampa, Idaho

No extra equipment is needed. We suggest double exposing your title wordings when you get home, on live background scenes shot for that purpose during the trip.

Because of a little used facility of the 8mm. magazine, all forms of double exposures are unusually simple. This facility is that the 8mm. magazine of film can be run through your camera just as many times as your plans require.

On your titling problem the procedure would be as follows. Set aside one or more magazines, specifically for background scenes. Check and note down the footage run on each scene, reading over your intended title twice to time the background take. On your return, *and before processing*, double expose your titles on their intended backgrounds, setting your white letters on matte black cards.

THE SWAP SHOP

In this column, MOVIE MAKERS offers its readers a chance to exchange film footage on varied subjects and items of filming equipment directly with other filmers. There is no charge for this unique service, but your exchange offers *must* be on a swap basis only. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop*, c/o MOVIE MAKERS.

16MM. SOUND & SILENT

DEAR EDITOR: I would like to contact readers of MOVIE MAKERS with a view to exchanging 16mm. sound and silent films on a reel for reel basis.

I will be pleased to send a list of the films I can offer to all amateur cine enthusiasts. The subjects I am most keen on are comedies and cartoons.

MAURICE MINDEL
11 Raleigh Close,
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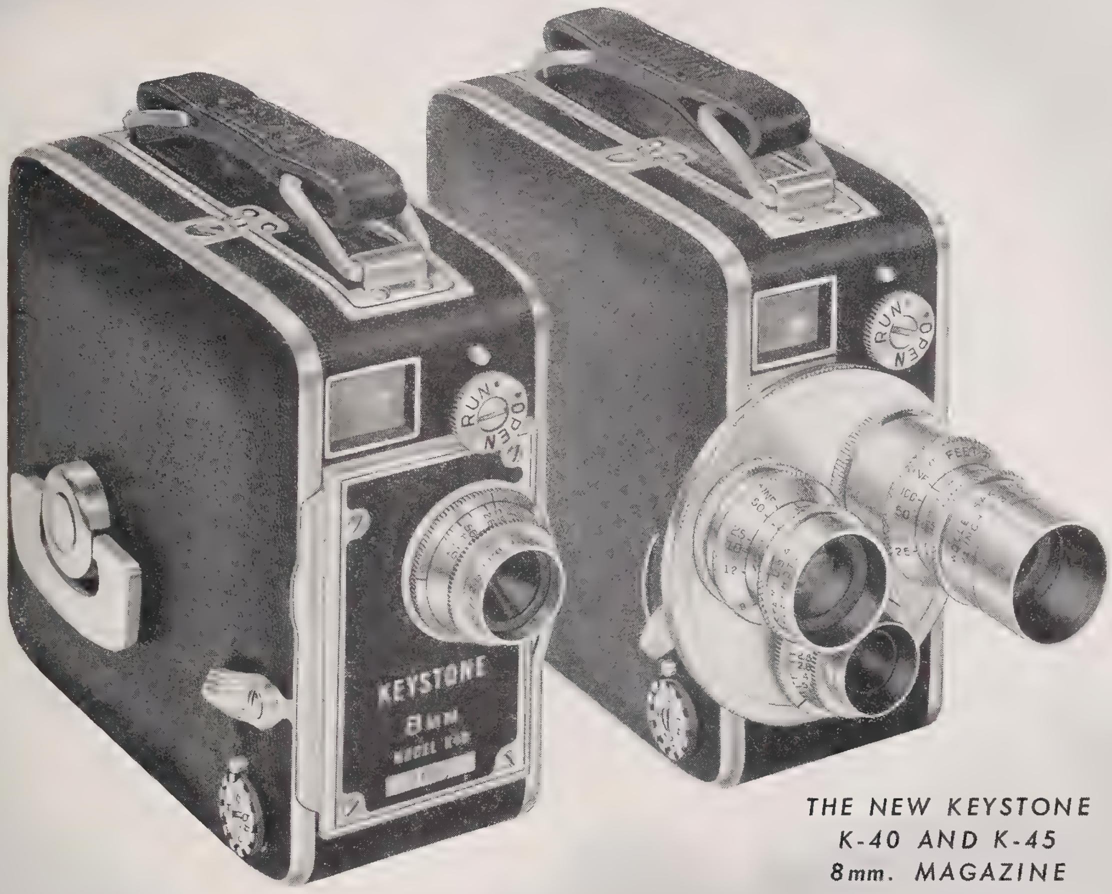

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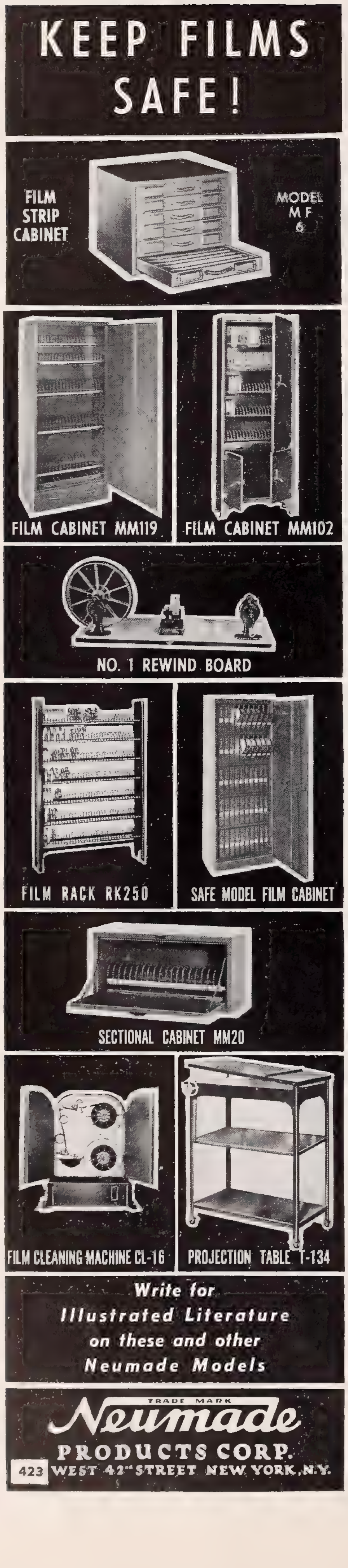
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■ *No Indians, Please!*, one reel, black and white, available in two 8mm. editions and three 16mm. versions including sound on film, is distributed through photographic dealers only by Castle Films, a division of United World Films, Inc., 445 Park Avenue, New York City. Abbott and Costello "gag" their way through a film bearing some slight resemblance to the traditional Western thriller. It is a lush burlesque, in which the boys have a chance to display many of their favorite routines.

■ *Brief Encounter*, running time eighty minutes, 16mm. sound on film, black and white, may be had from United World Films, Inc., 445 Park Avenue, New York 22, N. Y. In a simple, yet adult, story of love and frustration in a small English city, Celia Johnson and Trevor Howard turn in astonishingly fine performances. Based on a short Noel Coward play, *Brief Encounter* is a compellingly believable piece of understatement.

■ *Harvard, Here I Come*, seven reels, 16mm. sound on film, black and white, may be obtained from Post Pictures Corporation, 115 West 45th Street, New York 19, N. Y. Maxie Rosenbloom is presented with an award for pediculousness by the editor of the *Harvard Lampoon*. Maxie is so touched that he enrolls at Harvard, where elaborate scientific tests prove him to be the world's number one moron. The story carries on from there, with Maxie carrying most of it on his stalwart shoulders.

■ *Cyrano de Bergerac*, one reel, 16mm. sound on film, black and white, is available from Library Films, Inc., 25 West 45th Street, New York 19, N. Y. Walter Hampden, legendary performer of the classic Cyrano rôle, here presents Cyrano's dissertation on a nose, the balcony scene, the soliloquy on the possibilities of falling in love and the court gossip and death scene. Mr. Hampden contributes the brand of swashbuckling humor and poetic sensitivity that has made his performance famed.

■ *Renegade Girl*, seven reels, 16mm. sound on film, black and white, is distributed by Film Highlights, Inc., 330 West 42nd Street, New York City. A historical romance laid in the latter days of the Civil War, *Renegade Girl* presents action packed scenes of guerilla warfare in the Missouri Valley. Ann Savage portrays the renegade, surrounded from time to time by Alan Curtis, Edward Brophy and Russell Wade.

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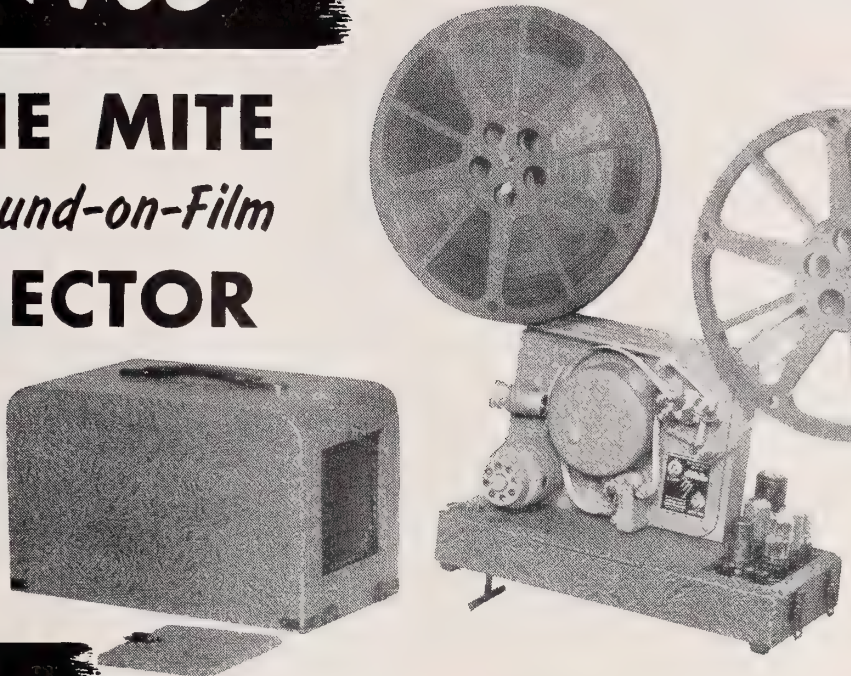

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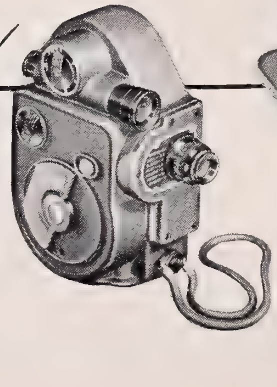

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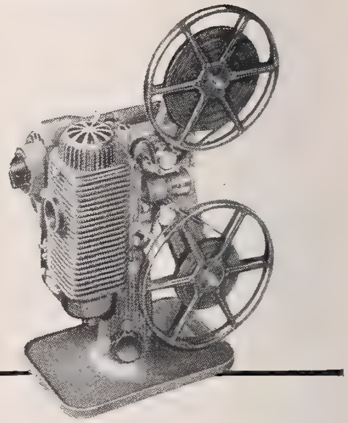

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Carnival on Canal Street

LEO J. HEFFERNAN, FACL

THIS YEAR on Tuesday, February 10, Rex, King of the Mardi Gras, will again lead the parade down Canal Street in New Orleans—just as he has done since his first appearance in 1872. If you want a movie making subject that is literally bursting with movement, color and comedy, I'd advise you to be there.

Literally millions take part in the round of gay events which lead up to Mardi Gras (Fat Tuesday), the last day before Lent. For more than ten days prior, the city will be alive with the spirit of carnival. The first street parade, usually the Krewe of Cynthius, takes place at night about a week ahead. Babylon parades the next night, then Momus and Hermes on the following two nights. These are gaslight parades which carry with them a frenzy of merrymaking. Masked men and women, among them many of the city's social and financial leaders, toss trinkets from the gayly decorated floats into the outstretched hands of the crowds which are massed along the line of march.

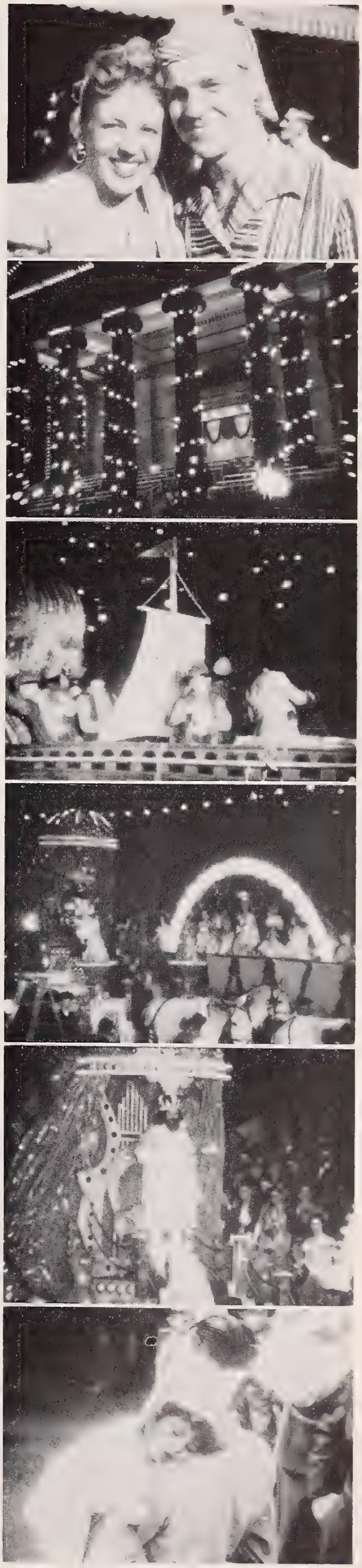
For the movie maker, the primary question is how much film he wants to shoot. An introduction might begin with a s-l-o-w panorama of the city itself from the roof of one of the tall hotels. Follow then with a series of scenes made in the Vieux Carré—the St. Louis Cathedral, picturesque courtyards with their ornamental gates, the iron lacework balconies and the patio cafés. Moving over to Canal Street in the early morning, show the giant candlesticks, peppermint sticks, bunting and other decorations, which probably will not be noticed in the shots of the actual celebration. To get a moving camera shot of these preparations for the great event, I mounted my camera on the front platform of a Canal Street trolley car and shot only while the car was in motion. The result is surprisingly smooth and effective.

Another pre-Mardi Gras activity which films well is the water carnival—a spectacular procession of yachts and river craft, all gayly decorated with bunting and

[Continued on page 79]

Gaiety, glamour and a tradition of good fellowship beckon from the New Orleans Mardi Gras, one of America's oldest fetes

16mm. scenes by Leo J. Heffernan, FACL



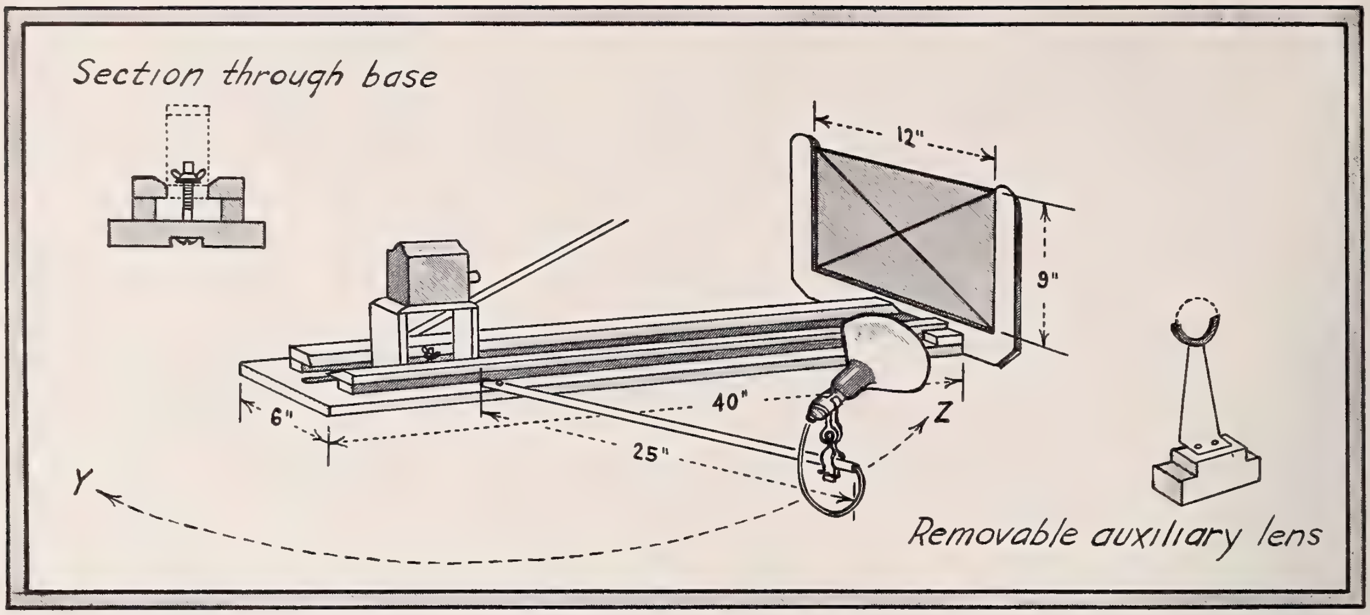


FIG. 1. The baseboard, title easel, camera carriage and lighting setup of this convenient titler are shown in the center sketch. Details of the inverted camera carriage track and the auxiliary lens mount flank the main drawing. Construction is of wood.

A BASIC TITLER

JAMES W. MOORE, ACL

THERE are four elements essential to any titling device. These are (1) a baseboard, or chassis; (2) an easel, or title card holder; (3) a camera carriage and (4) a fixed lighting setup.

Put together these four essentials, in dimensions which will fit your camera, and you will have a titler which should answer all of your basic needs. The designs on this page show how that can be done.

In this titler, except for certain obviously metal fittings, the construction throughout will be of wood. This should be solid and well seasoned, to guard against warping. The sizes and weights used will depend upon the weight of your camera and, to a degree, on whether you plan on using the titler in a horizontal or vertical position. Our illustrations show it employed horizontally, as on a table. If the vertical method is used—and there are a number of good points in its favor—it is probable that the baseboard of your titler should be heavier, to assure steadiness.

First, then, let us take up the design of the baseboard. It has, obviously, two functions: (1) to provide a fixed mounting at one end for the easel, or title card holder, and (2) to provide a track along which the camera carriage (and its camera) can be moved. The dimensions which we shall suggest are used for example only. They can be changed easily to fit your own needs, if necessary.

In determining them, we have started with the maximum size of the title card most often used by the amateur filmer. This seems to be one measuring 12 inches wide by 9 inches high. A camera placed 30 inches from this card (we are assuming, of course, the use of your standard lens) will cover an area approximately 8¾ by 11½ inches in size, thus allowing a ¼ inch edge on each side of the card, to slip it in the holder.

This means so far that our baseboard must be at least 30 inches long. But we still have not mounted the camera carriage. For this we have allowed an additional 6 inches as an adequate support for most cameras, and then tacked on 4 inches more for added steadiness. This brings the total length of the baseboard to 40 inches, and, to give it a firm footing, we have selected a width of 6 inches. (See main sketch in Fig. 1.)

The next step will be to attach to this baseboard the inverted track through which the camera carriage will slide. Before this is done, however, a narrow slot should be cut lengthwise down the center of the baseboard, extending between points 2 inches from each end of the board. This slot need only be wide enough to allow the free passage of a wing nut and bolt assembly, but not so wide as to pass the head of the bolt. The under face of the slot should be set into the bottom of the baseboard deeply enough that this bolt head does not protrude. (See detail of section through base in Fig. 1.)

With the slot completed, we are now ready to attach the inverted track. Its simple, two part design should be quite clear in the general and detail section sketches. As will be seen, the camera carriage end is left open to accept this carriage (and another unit to be discussed), while on the far end

[Continued on page 85]

An easy to make titling device which combines all the essentials of this much needed accessory

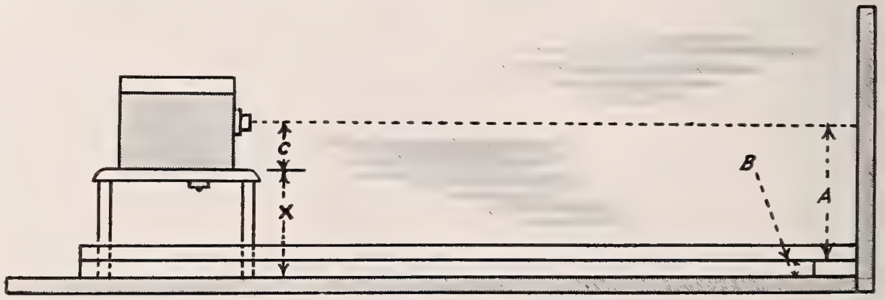


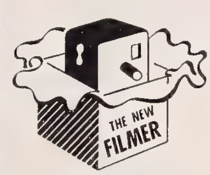
FIG. 2. How to compute the height of camera carriage specifically to fit your camera is shown in sketch above. This basic design serves both 8mm. and 16mm. filmers.

TIPS FOR THE TITLE WRITER

Are your titles dull or dynamic? Factual or lively? Follow these simple guides to good results

WE'D BE the last to dispute that honorable Oriental observation that one picture is worth a thousand you-know-whats. But there are times when a few words on the screen are indispensable.

Intriguing subtitles will do a lot to bolster your continuity and give your movies clarity and polish; so you should familiarize yourself with the basic rules of title writing if you expect to turn out a well rounded film. Even the spoken narrative—ad libbed or read from a manuscript — should not be considered as an alternate for screen titles. Well spotted titles not only give a movie editorial significance; they give it variety and form as well.



Why and when should titles be used? The answer to this query may appear obvious and elementary, but it is the springboard for all aspiring title writers: *Titles should be used where information is needed to make the scenes immediately following understandable.* For example, use titles to present names, places, dates, facts or to further your story. For purposes of identification and easy reference, you will want to give your film a name; this will be your lead title, and it may be anything from a simple *Baby's Party* to a poetic flight like *Saddles in the Sunset.* It's the first step toward articulate movies.

Subtitles are also suggested by the necessity for facts, for information of all sorts. In recording your travels, your friends, your good times, you can't shoot everything in unbroken chronology—nor would you want to. The discriminating filmer wants to hit only the high spots, and this sort of selectivity will leave you with abrupt breaks in your movie, swift changes of time or setting that call for an explanation. It's easy enough to bridge these gaps with simple identifying captions, such as *The Tower of London—a historic landmark; We stopped at Grand Canyon; A Hawaiian surf rider; Spading and hoeing the garden;* and *Lincoln Memorial.*

This sort of titling gets the facts across, but the best titles serve another purpose: *they make your film more interesting.* Looking over the foregoing examples, you will see that there is nothing very stimulating nor provocative in such straightforward statements. The best title writer, like an enthusiastic traveler, usually singles out the more picturesque aspects of his journey to talk about, leaving statistics to the cartographer and geographer. So beware of the facts and figures approach; an amusing simile or dramatic analogy is a better bet to buoy up your film and pique the curiosity of your audience. The appeal of a romanticized odyssey like Richard Halliburton's is infinitely greater than that of a World Almanac.

With a little care, you can learn to phrase your titles so that they impart both interest and information, and this should be your ultimate goal. A good title should present your foremost fact dressed up with a phrase that suggests either the mood of the locale or the spirit of the event you are filming. Keeping this in mind, let's play around with the earlier set of subtitles and see what happens: *Stronghold of a thousand intrigues, the Tower of London has survived nine centuries of war and peace; The twilight of centuries seems settled in Grand Canyon, deep wrinkle in Dame Nature's face; True sons of the surf, Hawaiians learn the poetry of balance from the sea; The best lubricant for garden tools is old fashioned elbow grease;* and *The white columns of Lincoln Memorial rise in reverent tribute to the Great Emancipator.* These reworded titles still carry the information that will make the ensuing scenes understandable; but they also bid for the attention of your audience by the use of a few provocative adjectives and ideas.

Title writing, like all skills, improves with practice; and the best way to perfect your subtitling is to plunge right in and pen a few. The choice of one word over another is largely a matter of personal taste. But there *are* certain guides that will make the going smoother, and with these in mind you can veer around many of the pitfalls in the path of the novice title writer. Like all rules, they have exceptions; but it will be easier to start off on the right foot than the left.

1. First off, be as thrifty with your verbiage as you are with that precious Kodachrome. Scroll titles are acceptable for a prefatory announcement in the lead title assembly; but if your ordinary subtitles lap over into scroll length, get out that blue pencil.

2. It's wise to limit your titles to no more than twenty two words. If you letter your own, even less wordage is advisable, to insure a neat, legible arrangement on the title card.

[Continued on page 76]

Courtesy Union Pacific Railroad

INSPIRATIONAL VIEWS like this shot of Grand Canyon should be heralded by something more arresting than a drab statement.

Sun spots

WILLIAM HOWE, ACL

DESPITE the countless "gags" about the Los Angeles city limits, there is more to lure your lens than falls within this fair city's far flung boundaries.

The cameraman who confines his winter shooting to the City of the Angels and neglects the pictorial plums of Palm Springs, Santa Barbara, Riverside and San Diego is barely scratching the surface of the California landscape—long touted as the photographer's paradise. Each of these spots is within an easy three and a half hour drive from Los Angeles, via good coast and desert highways; these short side trips will lead you to some of the most eye filling vistas in the Southwest.

PALM SPRINGS

Palm Springs, one of the country's favorite winter spas, is an oasis of green lawns and bougainvillea-draped arches; it takes to color film like its visitors take to the saddle. There is a jolly informality about the place as western as a Pinto pony, and human interest is on every corner, in the guise of a salty Old Timer from Rogers Stable or a dapper dude.

A tripod tour of the town will uncover beauties sunning by the pools, check shirted riders out for an afternoon's trot in the shadows of Mt. San Jacinto—tennis, cycling, golf and hiking—all the popular pursuits of a bustling resort. Earle O'Day, the camera minded publicity director of the Springs, passes along a warning to bring your haze filter and not be fooled by a few scattered clouds; that robust desert sun is likely to push your Weston reading up to 800 even when the sky is slightly overcast. And load in the shade! You don't want to spoil those fancy frames you took at El Mirador.

RIVERSIDE

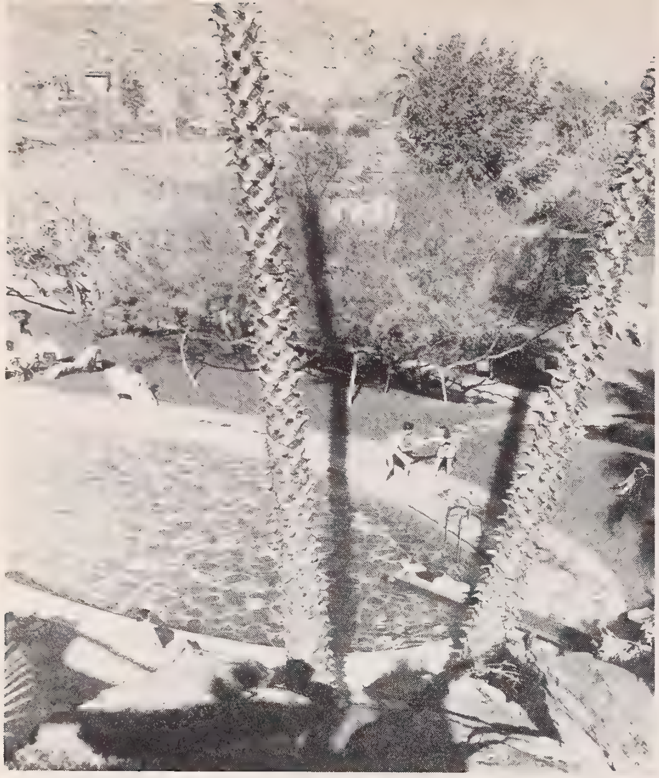
En route to or from the Springs, plan to stop at the picturesque Mission Inn at Riverside, where the sleepy charm of early California is recreated in the sprawling architecture and cool courts of this famous old hotel. The Inn's quaint towers and traceries will take on an added richness when filmed with your Pola-screen.

After you have covered the palm shaded patios of Mission Inn, you can be in the heart of the orange growing country in a matter of a few minutes, to make that inevitable shot of the wife reaching for a golden Valencia or sniffing orange blossoms. Pepper trees, those sentinels that must have been divinely conceived for good framing, grace many of the highways and lanes in this part; you can insure a fine take of the snowcapped mountains in the background by shooting through their lacelike foliage.

SAN DIEGO

To the south lies that grand old port of San Diego, haven to a picturesque tuna fishing fleet and the U. S. Navy. In its harbor is *The Star of India*, a survivor of the old windjammers, where you can recapture the past through her rigging. San

Four famous spas in Southern California
bid for the winter filmer with
sun, salubrity and Spanish charm



OUT WHERE THE BEST BEGINS, Palm Springs is a haven of sports lovers, whose prowess and amiability mean exciting frames for the winter visitor to this famed resort.

Photographs courtesy Palm Springs Chamber of Commerce

Courtesy Santa Barbara Chamber of Commerce

A CHUCKER OF FAST POLO at Santa Barbara is a challenge to your skill at follow shots, but where is there more dash and color?

Diego takes great pride in her *El Camino Real* tradition and boasts many historic spots that the camera collector of Californiana will not want to miss. The Mission San Diego de Acala, established in 1769 by Junipero Serra, was the first of the celebrated West Coast missions.

The city's story book past is recalled for the movie maker in such spots as Ramona's marriage place, Presidio Hill and Serra Palm, the oldest living palm in the State—marking the first permanent Spanish camp site established by Captain Rivera. Her ambitious present is reflected in her military importance, Palomar Observatory and one of the largest zoos in the country. The lovely drive south from Los Angeles, through Laguna Beach and La Jolla, will take you past rocky coves and stretches of golden sand where the Pacific can be filmed at its sparkling best.

SANTA BARBARA

To the north of Los Angeles is proud Santa Barbara, that leisurely city in which uniformity of architecture does much to preserve the grandee air of her early days as a social and cultural center. Here the horse is regarded with the same esteem that was accorded him by the hard riding *caballeros;* you will find polo ponies and some of the sleekest steeds on the Coast ready to prance before your lens. Another tawny old shrine, Mission Santa Barbara, presents an imposing façade with its wide steps and twin towers. The mission is maintained by sandaled padres, who stroll about the grounds and cloisters much as they did a hundred and sixty years ago.

The yacht harbor berths boats that will intrigue the most apathetic landlubber; you will find some of them skimming over the water almost any afternoon, but a telephoto should be on tap to bring them into range. If you time your trek right, you may be able to catch a colorful pageant or parade —for Santa Barbarans like nothing better than to don the regalia of the dons and ride through the palm lined streets. They stage fiestas that would be hard to top by such master impresarios as Reinhardt and Rose; so see what's on the roster while you're in the neighborhood.

While less fortunate filmers are hibernating at their editing boards, the traveler to Southern California can make the most of a year round climate and outdoor activities that make no concessions to the blasts of Old Man Winter. Sometimes the mornings are bright cloudy, especially along the coast, calling for your haze filter. But this maritime haze usually blows over by noon, leaving you plenty of sunny hours to record the points of interest. Don't get us wrong; Los Angeles offers an abundance of fine subjects, as was recounted in MOVIE MAKERS, June, 1947. But while you're in that neck of the woods, you shouldn't miss these other cities on the Gold Coast, so easily accessible and so rich in scenic beauty.

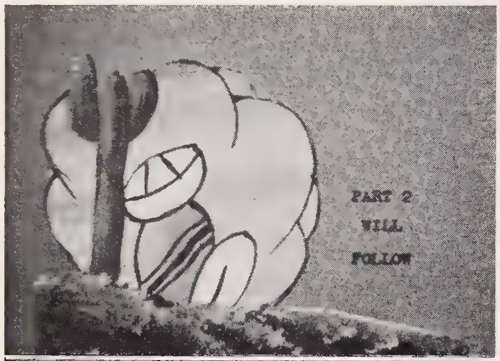
Courtesy Riverside Chamber of Commerce

PATTERNS IN PALMS and towers like those found at Mission Inn (above) are enhanced by a Pola-screen. Below, Old Spain is reflected in San Diego's missions and early houses.

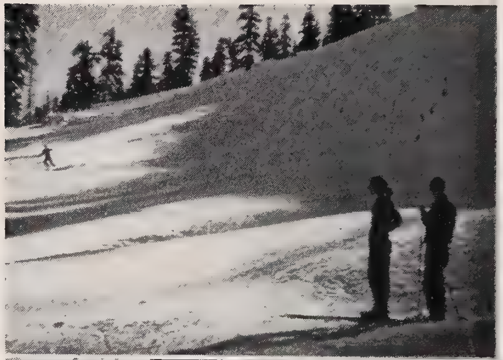
Courtesy The San Diego-California Club

Courtesy The San Diego-California Club

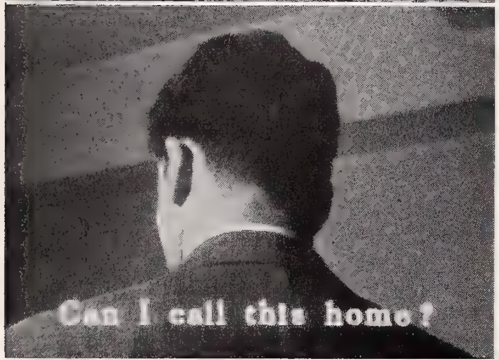
FINE FRAMES



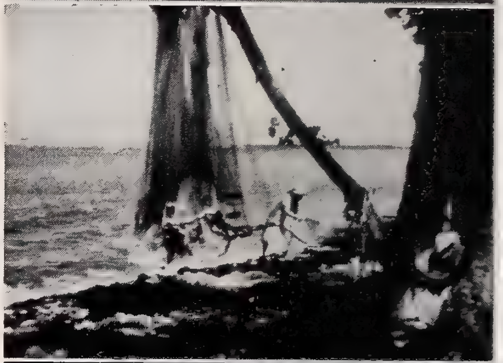
A TEXTURE background, a colored clipping and a typewriter created this attractive title for Lester F. Shaal, ACL, of Providence, R. I.



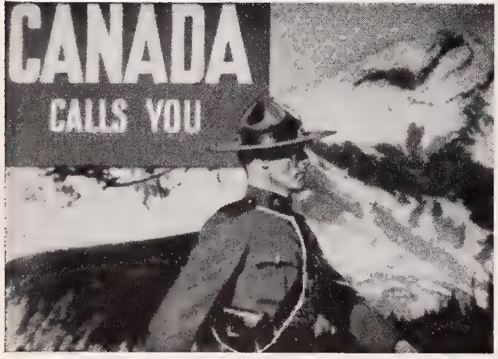
CROSS LIGHTING and the foreground figures gave depth to this scene from *A Ski Story*, by Albert E. Sigal, ACL, of Menlo Park, Calif.


Can I call this home?

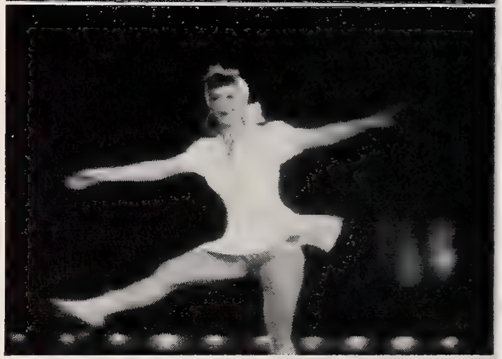
AN UNBROKEN story line in *Case 419* was preserved by Herman Getter, of New York City, by double exposing his titles on the scenes.



RICHARD STOCKTON, of Bryn Mawr, Pa., balanced this composition with strong, angular lines for his Tahitian *Idyll of the Islands*.

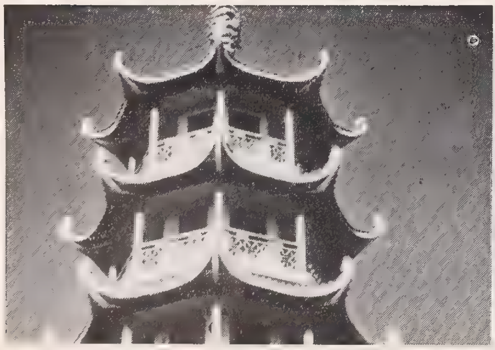


SUBTITLING on the spot was achieved by George Biehl, of Teaneck, N. J., by filming this billboard for *La Province de Quebec*.

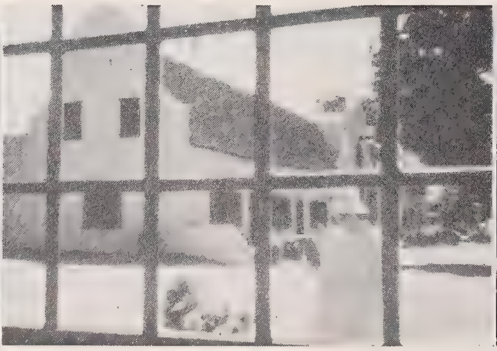


DARK BACKGROUND and a telephoto lens focus attention on this shot from *Ice-Capades*, by E. M. Barnard, ACL, of Kansas City, Mo.

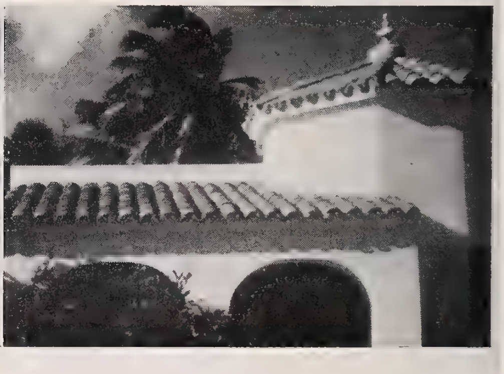
Outstanding scenes enlarged from readers' films, presented periodically by MOVIE MAKERS



A. H. MERRILL, of San Francisco, used full front lighting to enhance the golden scroll work of this Chinatown pagoda, in that California city.



FUNCTIONAL framing through a latticed window is characteristic of *White Gables*, place study by Brian McIntosh, of Johannesburg, South Africa.



RED TILES, white walls and a blue sky create dramatic contrast in *Where the Americas Meet*, by Morton H. Read, of Springfield, Mass.

A star is born

Or how and what you can film of Baby's first ten days

AMY WRAY HILTON

WE DON'T want to start any trouble. But the plain fact of the matter is that babies are born only once. Thus, if you doting fathers want pictures of those first precious days, it's up to *you* to get them. Except for playing a supporting rôle to the star, this is one job on which we mothers cannot help.

You'll be in the way, of course. But you filming fathers will be surprised how much, these days, can be accomplished in taking pictures around a hospital maternity ward. After all, doctors and nurses are only human—and quite a lot of them even take pictures. So, if you want a one-in-a-million record of those first ten days, why don't you take it up with the authorities?

Open your picture with a sequence of short, staged shots; they could be made at home in the weeks before the blessed event. Start with a closeup of the legend, MATERNITY WARD, as it might be lettered on a closed door, and then continue with such very short scenes as the following: a near shot of a man's feet pacing the floor; a closeup of the hospital clock; a closeup of yourself looking worried and then suddenly glancing up attentively; a near shot of the door, as a nurse pokes her head around, motions for quiet and then goes away swiftly; another closeup of pacing feet; a flashback to the clock with the hands advanced fifteen minutes; back to the feet; back to the clock with another fifteen minute advance, or half an hour, or a full hour. Then, the nurse opens the door again. There is a smile on her lips and she speaks gayly:

"It's a boy!"

Cut back to the nurse briefly, to complete the spoken title, and then fade out on the happy but exhausted father.

In the sequences to follow we have the initial scenes of the baby. If it is the practice of your hospital, as it is with many, to tape the wrist of the child and the wrist of the mother with a number identifying the one with the other, ask one of the nurses to go through this routine again for the camera, since it has real charm. At the end, get an extreme closeup, showing the two wrists, one tiny and one adult, together.

By this time, the initial procedures following the birth of the child will have been completed, but it may be possible for you to wheedle the hospital authorities into their re-enactment. When the wrist taping is completed, the child is wrapped in flannel and placed in a heated bassinet. Film this operation, if possible, and the subsequent journey of the bassinet to the nursery, which takes place about an hour later. Later, catch that fine moment when the infant is first given to the mother. Cut then to this subtitle.

Baby 27 begins life with a round of small activities.

Pinney from Monkmeyer

IT'S A BOY! First films of your son and heir *can* be made in the hospital, but remember that the rules of hygiene come first.

Try to open this sequence with an extreme closeup of the number 27, say, on the edge of the baby's basket. Then move back to a straight closeup of him and show the nurse's hands removing him from the basket. In a medium shot, begin the operations of the oil bath (which is the preliminary type of bathing), but be sure to move in closer for the more appealing scenes. End the sequence with the infant being returned to his mother. The next subtitle might read:

After lunch, grams tell what's what.

The child is weighed on a small gram scale, as you might guess, partly to check on his growth, but also to determine how much lactose should supplement his regular feeding. This should be a charming subject for closeup studies. For variety, don't overlook the values of individual shots of the scale measures, the nurse's face, as she bends intently over it, a detail shot of her recording the growing weight and a medium shot of the room in which all this takes place. You might end with a series of scenes on the bottle feeding of the lactose, to complete the feeling of the round of small activities. Comes then a subtitle such as:

When Baby is quite tough enough, he undergoes his first Saturday night bath.

This should happen on the eighth or ninth day, a real soap and water sponge bath. The pictorial treatment will be much the same as the sequence just above; so by way of change let's flash back to Mother waiting to see the child. Get a hospital attendant to push the button on a few scenes of you both talking together, just for the record. End the sequence with the child being returned to Mother's arms and fade out on a semi-closeup of her rocking the infant gently and smilingly. Cut then to:

At last Baby 27 is ready for the big world.

You might start this indoors, with

[Continued on page 85]

THE FAMILY FILM

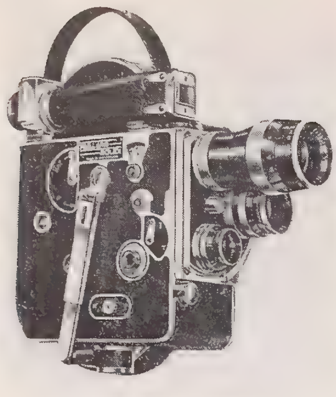
EQUIPMENT SURVEY: 2

IN THIS second presentation, MOVIE MAKERS surveys silent 16mm. cameras now offered by manufacturers.

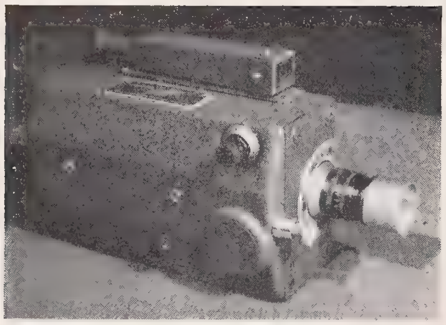
As with the 8mm. camera survey, we believe these facts and photographs will largely speak for themselves. In studying them, however, the reader should keep in mind the following guides.

1. The accessory lenses mentioned are *not* included in the list price of the camera. Where the accessory lenses are specified by make, speed and focal length, it is generally true that these objectives are manufactured or recommended for the camera by its maker.

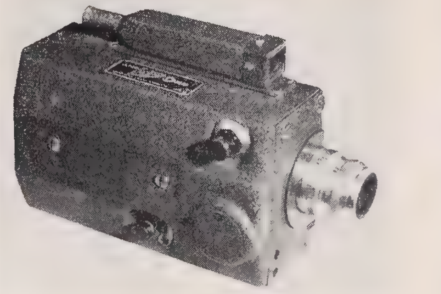
2. The prices given are those of the manufacturers' lists



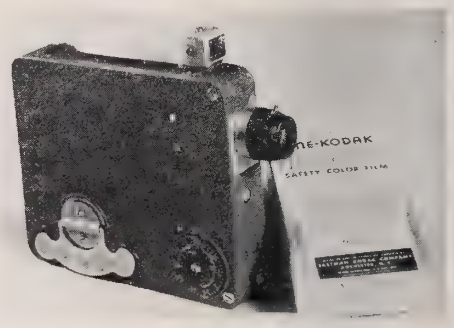
AMERICAN BOLEX COMPANY
Model: Bolex H-16; 100′ roll.
Speeds: 8, 16, 24, 32, 64 fps.
View finder: tubular; parallax corrected and adjusts optically for 15mm. and 3″ lenses.
Standard lenses: recommended are Kern Switar 1″ f/1.4; Kern Yvar 1″ f/2.5; Wollensak 1″ f/1.5; Kodak 1″ f/1.9, all focusing and coated; threaded mount.
Accessory lenses: Kern Yvar 15mm. f/2.8 and 3″ f/2.5 coated.
Special features: three lens turret; automatic threading; audible footage indicator; forward and reverse hand crank; single frame device; frame counter; visual focuser; focal plane shutter.
Price: $282.50 (not taxed) without lens; 1″ f/1.4 lens $183.75; 1″ f/2.5 lens $68.25; 1″ f/1.5 lens $66.50; 1″ f/1.9 lens $81.67, all tax included.



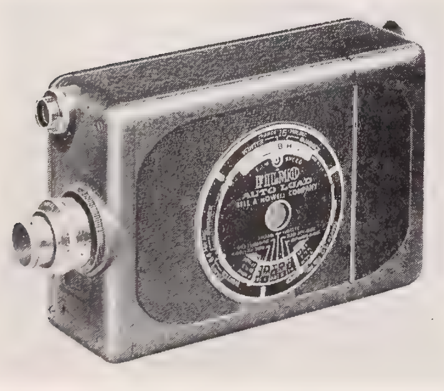
ASSOCIATED PHOTO PRODUCTS
Model: Lektro Senior; 50′ Kodak magazine.
Speeds: 8, 16, 32 fps.
View finder: tubular; parallax corrected; etched for telephoto lenses.
Standard lenses: 1″ f/3.5 fixed focus, Bell & Howell, Kodak or Wollensak; 1″ f/1.9 focusing, coated Kodak; threaded mount.
Accessory lenses: threaded mount telephotos.
Special features: Powr-Pak electric battery drive, coupling cord and carrying case; single frame device.
Price: $135.00 (tax included) with 1″ f/3.5 lens; $215.00 (tax included) with 1″ f/1.9 lens.



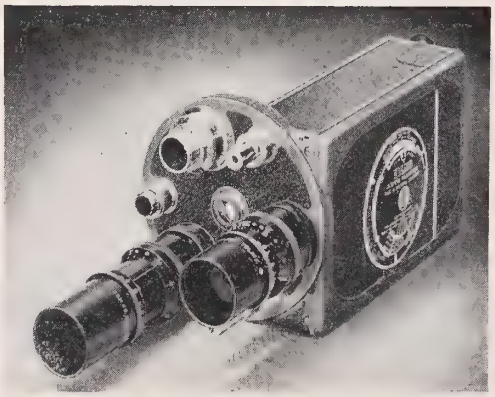
ASSOCIATED PHOTO PRODUCTS
Model: Lektro Model A; 50′ Kodak magazine.
Speeds: 8, 16, 32 fps.
View finder: tubular; parallax corrected; etched for telephoto lenses.
Standard lenses: 1″ f/3.5 fixed focus, Bell & Howell, Kodak or Wollensak; 1″ f/1.9 focusing, coated Kodak; threaded mount.
Accessory lenses: threaded mount telephotos.
Special features: Powr-Pak electric battery drive, coupling cord and carrying case.
Price: $98.00 (tax included) with 1″ f/3.5 lens; $179.00 (tax included) with 1″ f/1.9 lens.



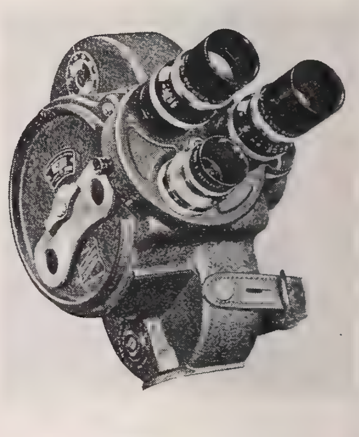
ASSOCIATED PHOTO PRODUCTS
Model: Magazine Pockette; 48′ Simplex Pockette magazine.
Speeds: 16 fps.
View finder: tubular.
Standard lens: 1″ f/3 Bausch & Lomb.
Accessory lenses: threaded mount telephotos.
Special features: single frame device; preset footage dial stops camera when desired footage has been run.
Price: $79.50 (tax included) with two magazines.



BELL & HOWELL COMPANY
Model: Filmo Auto Load; 50′ magazine.
Speeds: 8, 16, 24, 32 fps; or 16, 24, 32, 48, 64 fps. in Auto Load Speedster.
View finder: built-in, positive type, parallax corrected, with matching objectives for accessory lenses.
Standard lens: 1″ f/2.5 fixed focus, coated Ansix; threaded mount.
Accessory lenses: 15mm. f/2.5 fixed focus; 17mm. f/2.7; 1″ f/1.5 and f/1.9; 2″ f/3.5; 3″ f/4; 4″ f/4.5; 6″ f/4.5, all focusing and some coated.
Special features: single frame device.
Price: $160.00 (tax not included) with 1″ f/2.5 lens.



BELL & HOWELL COMPANY
Model: Filmo Auto Master; 50′ magazine.
Speeds: 16, 24, 32, 48, 64 fps.
View finder: built-in, positive type, parallax corrected, with matching objectives for accessory lenses.
Standard lens: 1″ f/2.5 focusing coated Ansix; threaded mount.
Accessory lenses: same as for the Filmo Auto Load.
Special features: three lens turret; single frame device.
Price: $261.50 (tax not included) with 1″ f/2.5 lens.



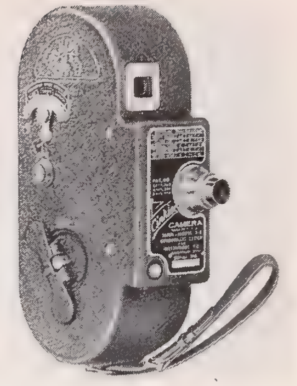
BELL & HOWELL COMPANY
Model: Filmo 70-DA; 100′ roll.
Speeds: 8, 12, 16, 24, 32, 48, 64 fps.
View finder: tubular; masks for accessory lenses.
Standard lens: 1″ f/1.9 focusing coated Lumax; threaded mount.
Accessory lenses: same as for Filmo Auto Load, with addition of 2″ f/1.4 and f/4.5; all focusing and most coated.
Special features: three lens turret; visual focuser; additional refinements are offered in models 70-DE, 70-G and 70-H, in adaptations to the basic Filmo 70-DA.
Price: $295.00 (tax not included) with 1″ f/1.9 lens.

Here are the Sixteens . . . in the second of a series of fact and photo studies of amateur movie goods

and have been quoted from their correspondence, camera booklets or current advertising.

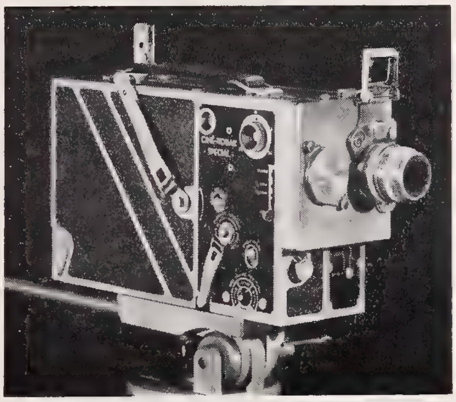
3. The tax mentioned in connection with these prices is a 25 percent Federal Excise Tax on these photographic items. It should not be confused with such State or local sales taxes as may also apply.

4. New filmers can best evaluate the varying technical features of the many cameras presented here by referring to the article, *Choosing Your Camera*, in the December, 1947, MOVIE MAKERS. Its basic points will be found to apply equally well to 8mm. and 16mm. cameras.



CINKLOX CAMERA COMPANY
Model: CinKlox 3-S; 100′ roll.
Speeds: 16, 24, 64 fps.
View finder: built-in; etched for 3″ telephoto.
Standard lens: 1″ f/2.5 fixed focus, coated Wollensak, or 1″ f/1.9 focusing coated Wollensak; threaded mount.
Accessory lens: 3″ telephoto recommended.
Price: $76.15 (tax included) with 1″ f/2.5 lens.

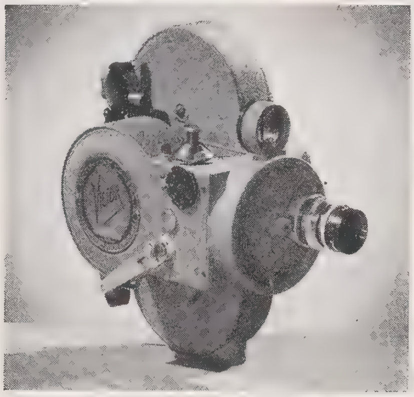
EASTMAN KODAK COMPANY
Model: Cine-Kodak Magazine 16; 50′ magazine.
Speeds: 16, 32, 64 fps.
View finder: optical open type, adapted to all accessory lenses.
Standard lens: 1″ f/1.9 focusing coated Kodak; clip-on mount.
Accessory lenses: 15mm. f/2.7; 2″ f/1.6 or f/3.5; 2½″ f/2.7; 3″ f/4.5; 4″ f/2.7; 4½″ f/4.5; 6″ f/4.5; all focusing, coated Kodak.
Special features: pulsating scene length gauge.
Price: $150.00 (tax not included) with 1″ f/1.9 lens.



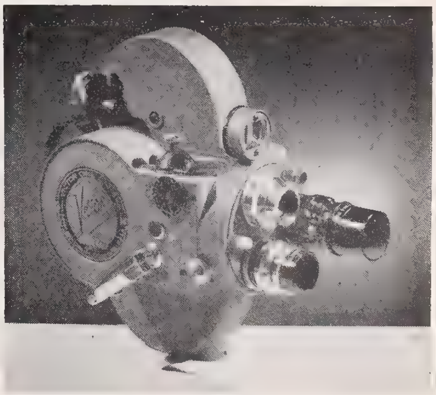
EASTMAN KODAK COMPANY
Model: Cine-Kodak Special; 100′ roll.
Speeds: 8, 16, 24, 32, 64 fps.
View finder: optical open type, adapted to all accessory lenses.
Standard lens: 1″ f/1.9 focusing coated Kodak; clip-on mount.
Accessory lenses: same as for Cine-Kodak Magazine 16.
Special features: two lens turret; accessory 200′ film chamber; variable slit shutter; full field reflex focusing finder; forward and reverse hand cranking; single frame device; built-in masking effects; frame counter.
Price $575.00 (tax not included) with 1″ f/1.9 lens.

KEYSTONE MANUFACTURING COMPANY
Model: Keystone A-7; 100′ roll.
Speeds: 8, 12, 16, 24, 32, 48, 64 fps.
View finder: built-in; etched for accessory lenses.
Standard lens: 1″ f/2.5 fixed focus, or 1″ f/1.5 focusing, both coated; threaded mount.
Accessory lenses: threaded mount telephotos.
Special features: audible footage indicator.
Price: $74.50 (tax included) with 1″ f/2.5 lens; $107.50 (tax included) with 1″ f/1.5 lens.

REVERE CAMERA COMPANY
Model: Revere Magazine 16; 50′ magazine.
Speeds: 16, 24, 32, 48, 64 fps.
View finder: tubular; parallax corrected; adjusts optically for accessory lenses up to 3″ telephoto.
Standard lens: 1″ f/2.5 fixed focus Wollensak, or 1″ f/1.9 focusing Wollensak, both coated; threaded mount.
Accessory lenses: threaded mount telephotos.
Special features: single frame device; cable release outlet.
Price: $127.50 (tax included) with 1″ f/2.5 lens; $155.00 (tax included) with 1″ f/1.9 lens.



VICTOR ANIMATOGRAPH CORPORATION
Model: Victor Model 3; 100′ roll.
Speeds: 8, 16, 24, 32, 64 fps.
View finder: optical open type, parallax corrected; adjusts for accessory lenses.
Standard lens: recommended is the 1″ f/2.5 fixed focus coated Wollensak; threaded mount.
Accessory lenses: 17mm. f/2.7 fixed focus or focusing; 1″ f/1.5 or f/2.5; 2″ f/1.5 or f/3.5; 3″ f/4; 4″ f/4.5; 6″ f/4.5, all focusing and coated Wollensak.
Special features: hand cranking forward; leveling device in view finder.
Price: $99.00 (tax included) without lens; 1″ f/2.5 fixed focus lens $35.90; 1″ f/2.5 focusing $55.85; 1″ f/1.5 focusing $66.50, all tax included.



VICTOR ANIMATOGRAPH CORPORATION
Model: Victor Models 4 and 5; 100′ roll.
Speeds: 8, 16, 24, 32, 64, 80 fps.
View finder: optical open type; parallax corrected; adjusts for accessory lenses.
Standard lens: recommended for Model 4 is the 1″ f/2.5; for Model 5, 1″ f/1.5; focusing coated Wollensak; threaded mount.
Accessory lenses: same as for the Model 3.
Special features: forward hand cranking, leveling device in view finder; single frame device; visual focusing; Model 5, besides all features above, also offers reverse cranking.
Price: $140.00 for Model 4 (tax included) without lens; $165.00 for Model 5 (tax included) without lens; available 1″ lenses as listed for Model 3.

If it's worth the film, it's wor

When you load your movie camera, the film is worth just what you paid for it.

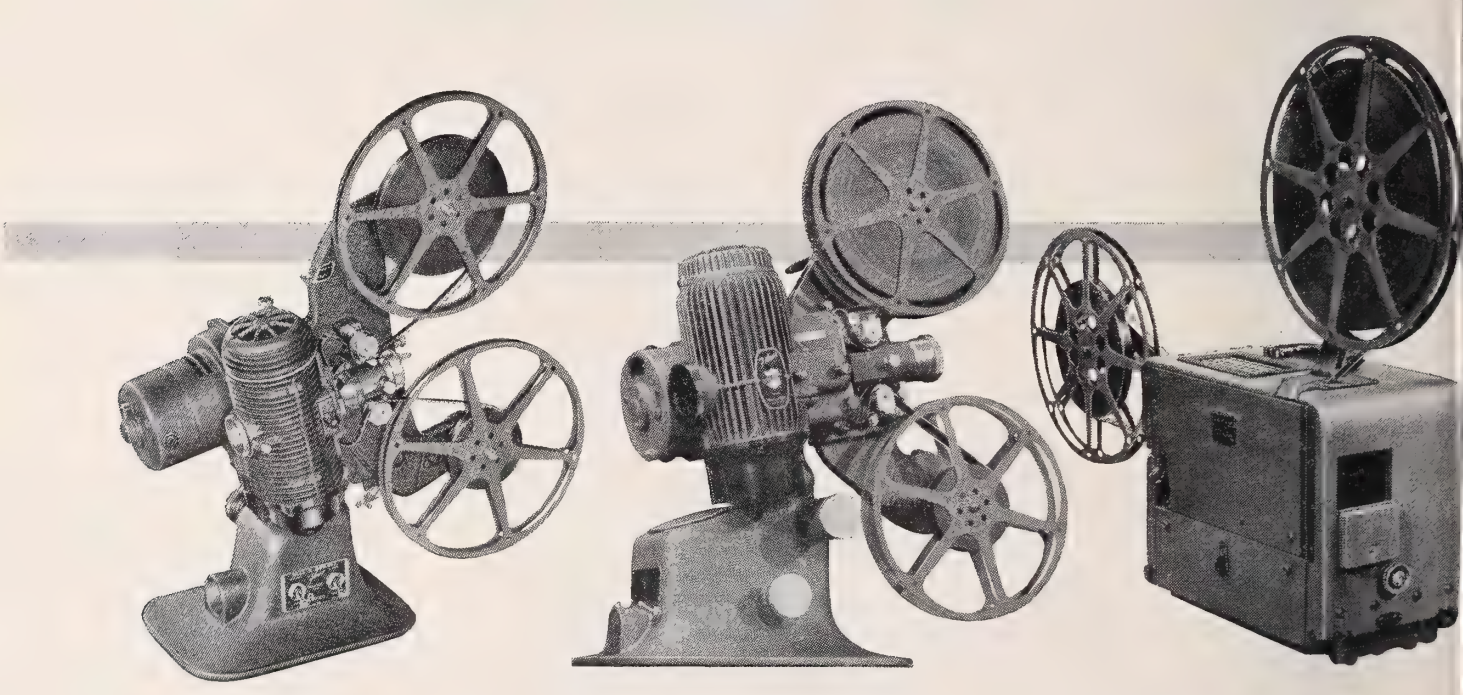
But as you shoot scene after scene, you add extra value to that film. And important in determining *how much* extra value you add—is how well your camera does its job.

Only if your camera is of top quality will you add *maximum* value to each film. For there is no known compromise whereby the finest movies can be made with a camera that ignores or sidesteps certain standards of design and manufacture.

Spread its slight extra cost over the years you'll u your Filmo—and you'll wonder why you ever thoug of trusting your film to anything else.

Filmo cameras are built by men who know what takes to make truly fine movies. They *should* know . they've built Hollywood's preferred professional equi ment for 41 years! Only Filmos offer you this heritag

Filmo projectors, too, offer plus values . . . brillian evenly illuminated screen pictures free from jum jiggle, and flicker . . . and, of extreme importance, th ultimate in *film protection*.



Filmo Master 400 Projector . . . 8mm

Brilliant screen pictures are assured by direct-beam optical system, F1.6 Filmocoted lens, and precise positioning of lamp. Perfect picture steadiness results from the camera-matched film registering mechanism. Other fine features include 400-foot film capacity, power rewind, metered lubrication, "floating film" protection, and silent, all-gear drive.

Filmo Diplomat Projector . . . 16mm

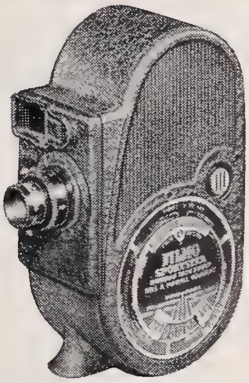
This improved B&H projector has new, vertical, heat-radiating fins which keep the lamphouse even cooler than before. Brilliant pictures are assured by the 1000-watt lamp and the highly efficient B&H optical system with fast F1.6 Filmocoted lens. Reverse, fast power rewind, all-gear drive—no chains or belts. Film capacity, 400 feet.

Filmosound . . . 16mm Sound Film Projector

With this superb projector you can present professionally-made sound motion pictures in your home, church, or club. It has ample capacity to serve even auditorium audiences with bright, clear pictures and truly natural sound . . . and it will show your own 16mm silent films, too. Easy to use—lastingly dependable in the B&H tradition.

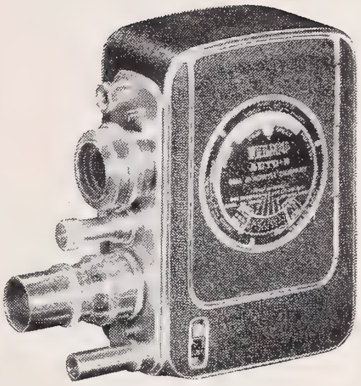
Filmo

FILMO SPORTSTER CAMERA 8MM



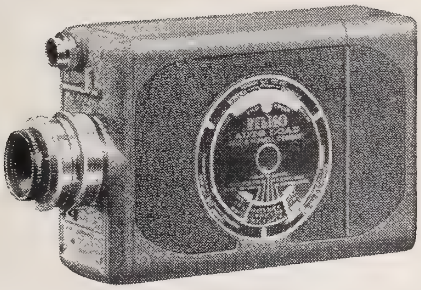
Simple to use, yet so versatile that it delights advanced enthusiasts. Four film speeds, single-frame exposures, ½″ F2.5 Filmocoted lens, instant lens interchangeability, brilliant, fully-enclosed viewfinder with masks for telephoto lenses, and built-in exposure guide. Filmo Sportster is easy to load—film literally drops into place. No sprockets to thread.

FILMO AUTO-8 CAMERA 8MM



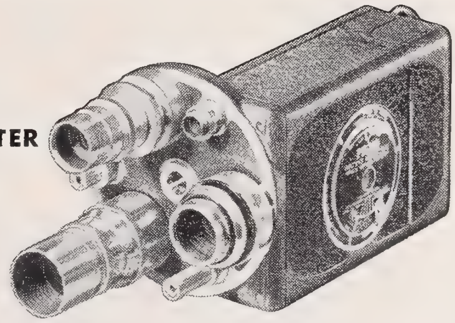
Newest and finest of the Bell & Howell 8mm cameras. Combines the convenience of magazine loading with the versatility of a 2-lens turret head. Finder objectives ride on the turret, too, always automatically matching the lens in use. Five speeds including slow motion. Singlepic Release for animation work. Footage indicator visible in viewfinder. Pocket size.

FILMO AUTO LOAD CAMERA 16MM



Loads in an instant with a magazine of color or black-and-white film. The lens and matching viewfinder objective are quickly replaced with special-purpose lenses and matching finder objectives. Five speeds, including slow motion. Single-frame release. Built-in exposure guide covers all films, all outdoor conditions.

FILMO AUTO MASTER CAMERA 16MM



The only 16mm magazine-loading camera with a turret head. Viewfinder objectives are on the turret, too, always matching the lens in use. Filmo Auto Master also offers the many fine features of the Auto Load—including five operating speeds, single-frame exposures, and built-in lens-setting guide.

For full details on these or other units in the complete B&H line of 8mm and 16mm cameras, projectors, and accessories, see your photo dealer or write to Bell & Howell Company, 7143 McCormick Road, Chicago 45. Branches in New York, Hollywood, Washington, D. C., and London.

Precision-Made by

Bell & Howell

Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World

If it's worth the film, it's worth a *Filmo*

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But as you shoot scene after scene, you add extra value to that film. And important in determining *how much* extra value you add – is how well your camera does its job.

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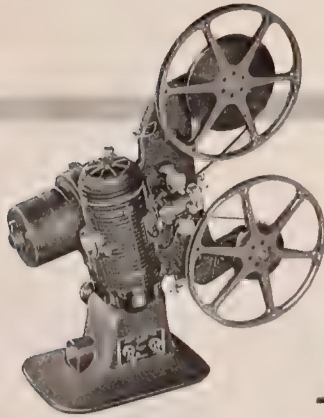

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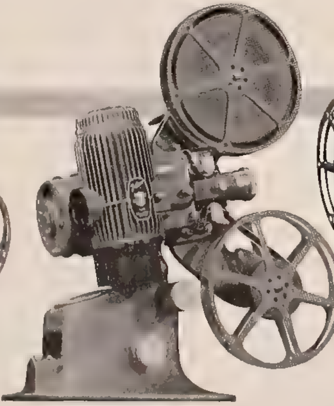

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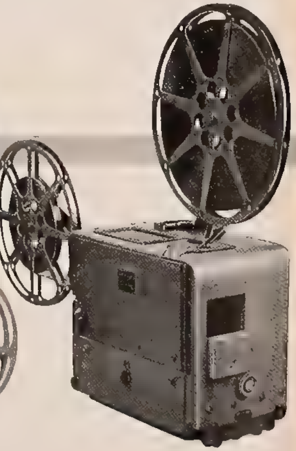
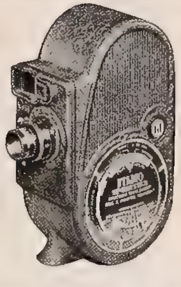


Filmosound . . . 16mm Sound Film Projector

With this superb projector you can present professionally-made sound motion pictures in your home, church, or club. It has ample capacity to serve even auditorium audiences with bright, clear pictures and truly natural sound . . . and it will show your own 16mm silent films, too. Easy to use . . . lastingly dependable in the B&H tradition.

**FILMO
SPORTSTER
CAMERA
8MM**



Simple to use, yet so versatile that it delights advanced enthusiasts. Four film speeds, single-frame exposures, ½″ F2.5 Filmocoted lens, instant lens interchangeability, brilliant, fully-enclosed viewfinder with masks for telephoto lenses, and built-in exposure guide. Filmo Sportster is easy to load—film literally drops into place. No sprockets to thread.

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AUTO-8
CAMERA
8MM**

Newest and finest of the Bell & Howell 8mm cameras. Combines the convenience of magazine loading with the versatility of a 2-lens turret head. Finder objectives ride on the turret, too, always automatically matching the lens in use. Five speeds including slow motion. Singlepic Release for animation work. Footage indicator visible in viewfinder. Pocket size.

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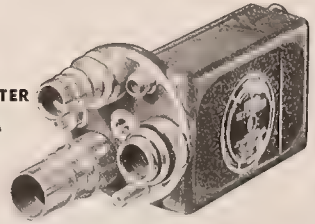

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Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World

Hints from Hollywood

Aids for the amateur gleaned from major films

RUNNING START

HIGH WALL, a screen play by Sydney Boehm and Lester Cole, based on a story and play by Alan R. Clark and Bradbury Foote, directed by Curtis Bernhardt, produced by Robert Lord and presented by Metro-Goldwyn-Mayer.

One of the soundest of all story situations is the man hunt or chase, with its universal appeal to anybody who has ever romped through a game of hide and seek. It has been successfully adapted to everything from stark dramas like *The Informer*, *Odd Man Out* and *The Fugitive* to such saucy comedies as *It Happened One Night*. M-G-M's latest bid for the thrill market makes the most of this hardy perennial in *High Wall*.

The escape of a suspected homicidal killer from an asylum makes a vivid finale for this smooth, fast moving story. Curtis Bernhardt has recognized the value of underplaying, and he directed his cast with the sure hand of one who knows that the best way to set off a charge of dramatic dynamite is by a steady, slow burning fuse.

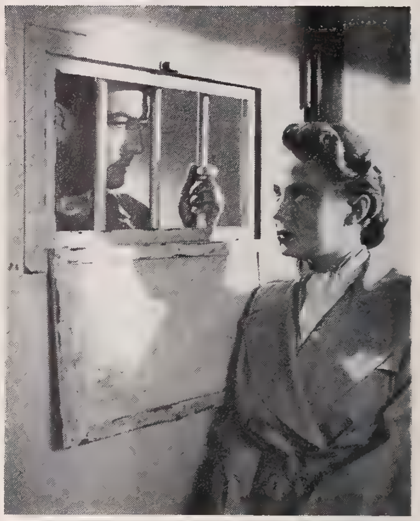
The flashback is presented with the popular psychological twist; the audience is brought up to date on the muddled past of one Steve Kenet by his mutterings to a lady psychiatrist while he is under the influence of "truth serum," after a shock opening that puts its best footage forward. Bernhardt, like Frank Capra, knows that you can get off to a running start by beginning your movie with a violent sequence cut almost to montage pace. A spectacular car crash, a hold up, a fire, a rowdy brawl—these are all fine bait to capture the attention of an audience in the first five minutes of a melodrama.

High Wall, by a clever chronological manipulation, sustains its tempo and suspense through a novel denouement.

TRIAL . . . AND ERROR

THE PARADINE CASE, a screen play by David O. Selznick, based on the novel by Robert Hichens, filmed by Lee Garmes, ASC, directed by Alfred Hitchcock, produced by David O. Selznick and presented by Vanguard Films, Inc.

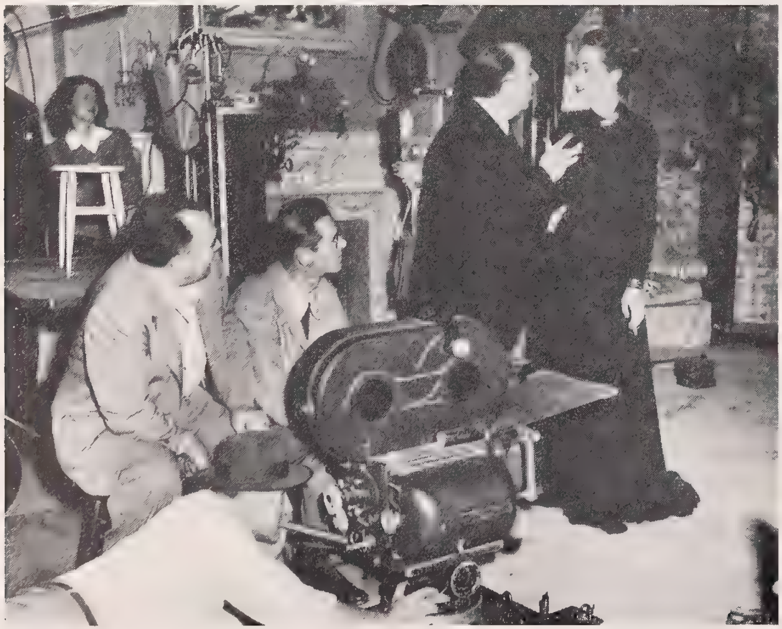
Alfred Hitchcock's films can always be counted on for dramatic and intelligent cinematography, even though he may not consistently sustain the high voltage excitement of *The 39 Steps* and *Rebecca*.



Metro-Goldwyn-Mayer

CROSS LIGHTING stresses depth and texture of this cell door in *High Wall* and shadows the faces with fitting sombreness.

The Paradine Case is an eloquent object lesson in what a frequent change of camera position and angle can do to enliven a long sequence confined to one set. Working against the obstacles of a verbose screen play and the necessity for filming one third of his movie in a courtroom, Hitchcock and his head cameraman, Lee Garmes, have maintained pace by maneuvering the camera with booms and dollies and using frequent reaction shots. What might have been a static trial episode emerges as a gripping battle of human emotions. Fast cutting and presenting your characters from a variety of angles, the angles that best emphasize a particular expression or stance, will go a long way toward sustaining interest in a film restricted to one room, even in the simplest family movie.



Selznick-International

CAMERAMAN or CONTORTIONIST? It's hard to tell in *The Paradine Case*, since Hitchcock rates camera placement as important as coaching his stars.

The delayed introduction is employed by wily Mr. Hitchcock not only to further his own reputation for suspense in this current murder drama, but also to launch the new French importation, Louis Jourdan, with the biggest splash. Mr. Jourdan is filmed in the dark recesses of doorways and in sinister silhouette till the director finally reveals his face with dramatic abruptness through the door of an English inn. This is a clever bit of trickery to keep in mind in planning a mystery.

Garmes and Hitchcock have used the camera with a studied unconcern for foreground objects in their pan shots that keeps all eyes fixed anxiously on the screen. When a player walking across the room is momentarily hidden by a chandelier or table vase, the audience tends to give him the same rapt attention that is accorded an underwater swimmer, for there is the same fascination as to where he will bob up next. This casual approach tends to heighten the realism of the movie and give the scenes the same third dimensional effect that is created by resourceful framing.

The Old Bailey trial scenes are executed almost wholly by closeups and semi-closeups, to intensify the feeling of close quartered conflict. *The Paradine Case* is a fine example of what expert interpretation can do for an artificial and over embroidered story.

ACTION ON ICE

A fast lens and a roll of film will take ice show pictures. Only advance planning will make it a movie

OSCAR H. HOROVITZ, ACL

ICE FOLLIES
OF 1947
The
END

16mm. scenes by Oscar H. Horovitz, ACL

EXCELLENT exposures on indoor color film are now possible at all modern ice shows. The author used 1 and 2 inch lenses for varied viewpoints.

TAKING pictures of one of the great, modern ice shows is an easy matter. All that you need is a ticket, a fast lens and a roll of indoor color film. Of the three, the last is perhaps the greatest problem.

In any case, in the winter of 1938 I found myself with this magic trio. The ticket was for a performance of the Ice Follies. The lens was a one inch *f*/1.5, mounted in a Filmo 70-DA. And the color film was a 100 foot roll of Type A Kodachrome. I hied myself to the Boston Garden, sat down in my seat, set the lens wide open and at infinity focus—and started shooting. When my one roll of film was used up—which was very soon—I sat back and enjoyed the rest of the show.

I had taken approximately one hundred feet of pictures of an ice show. I found out this basic fact when the film came back from processing. It was, to my delight, excellently exposed. It was, as obviously, representative of an ice show. But—and I recognized this fact the more I looked at it—my precious one hundred feet of film was essentially dull. It was all taken from one position—my seat. It was all taken with one lens—the one inch. It needed variety, and, above all, it needed closeups. I had taken pictures of an ice show, to be sure. But I very definitely had *not* made a movie of it!

For, making a *real* movie of a modern ice show is not entirely an easy matter. Technically, yes. There is generally plenty of light, so that all you will need in that field is a supply of color film and a fast lens—preferably two of them, one standard focal length, one medium telephoto. It is in the fields of patience, planning and downright experience with the subject matter that you will find what difficulties there are. They are far from awesome. And, once over them, you will find yourself engaged in movie making that is exciting, exacting and rewarding in the extreme. Let me pass on to you what I have learned.

I took my first pictures of an ice show in 1938. I took more in 1939, 1940 and 1942, still using only my one inch *f*/1.5 lens and moving in closer physically for the much needed closeups. In 1944, I added a two inch *f*/1.6 lens to my equipment, and the closeup problem seemed solved. I was taking better and better pictures each year, but I still did not feel that I was making a movie.

In 1946, the Boston Garden installed additional spotlights. They consisted of groups of three spots each, located centrally on both sides and at both ends of the arena. Under this new lighting I again experimented with my two lenses—the one inch *f*/1.5 and the two inch *f*/1.6—running tests on each of them at sixteen and twenty four frames a second.

The results were interesting and, at first glance, seemingly contradictory. The technically faster 1.5 lens gave perfect exposure at the slower camera speed, while the 1.6 lens recorded better at the twenty four frame speed. The answer, of course, lay in the fact that, from a given camera position, the two inch *f*/1.6 was filming only the brilliant central section of the action (where the spotlights concentrated), while the shorter one inch lens was recording also the surrounding darker area. With these experiments concluded, I felt that in 1947 I was at last ready to make a real movie of the Ice Follies. Here was my final routine.

On my first visit, I left the camera at home, got a good seat and simply studied the show from the filming viewpoint. I made mental notes of the lighting on various acts and of where the most interesting skating routines took place. On the following night, I stayed home and studied the gala program of the show, deciding on what to film and how I would film it. I was now ready to roll.

Buying the cheapest seats in the house for the next three performances, I promptly and purposefully failed to sit in any one of them. On

[Continued on page 84]

The Clinic

TITLES ON BLACK BACKGROUND

Aluminum typewriter ribbon and black paper make an excellent combination for producing titles on reversal film that will have black backgrounds.

I got my ribbon from the Burroughs Adding Machine Company and used the kind of paper that ordinarily makes up the sheets of scrapbooks. The Burroughs billing machine at my disposal uses a Gothic style of type, in capitals and small capitals, which I found to be very legible and pleasing on the screen. Don't forget to clean the typewriter keys before using.

The exposure for the aluminum letters can be calculated safely by taking a meter reading on white paper. This titling method is advised for use in subtitles only.

R. C. Heagey, ACL
Lancaster, Pa.

EDITING AID

I have found an ordinary paper punch, such as is used for punching holes in sheets for a loose-leaf notebook, to be a great help in my editing. Lacking a film viewer, I do my final checking of such niceties as scene length and cutting on action directly on the projector—running a scene forwards and backwards until I have determined *just* the spot where I wish to start trimming. This point is then marked (still with the film on the projector) with a single punch hole, while the end of the trim is marked with double punches. When all the necessary cuts have been marked, the film is transferred to the rewind. Here, running it through my fingers, I can pick up the punch marks instantly, without further visual examination.

Harold M. Stern
Jackson, Miss.

REFLECTIONS ON ICE

The capacity of the polaroid filter to darken blue skies, without affecting color values in the rest of the scene, is well known. In some recent winter filming I discovered an added ability of this valued screen—which is to cut the sometimes blinding reflections of sunlight on glare ice. While this holds true in shooting over ice-crusted snow, it will not apply to plain snow surfaces.

Jess Cartwright
Lewiston, Maine

TRAVELING TITLES

In theatrical movies, traveling titles run smoothly. So can yours, if you will build the simple device here explained and illustrated.

The basic principle will be grasped easily. A trolley that carries the title card runs slowly up a wooden ramp; the caption is filmed as it passes the lens field. Some details need a word of explanation; then you can knock the gadget together yourself or call in some woodworking friend to help. I simplified construction by using model-railroad track and wheels. Maybe you can do the same.

The pulley wheel is at the upper end of the ramp. It carries the weighted cord, used to pull the trolley. On the other end of the same axle that carries the pulley wheel is mounted an air brake, which operates on the windmill rather than the pneumatic principle. This is a wooden block to which cardboard of varying areas can be clipped. It operates, of course, as a governor. Fine speed adjustments can be made by changing the area of the sails; acceleration and coarse speed settings are altered by changing the size of the weight on the cord.

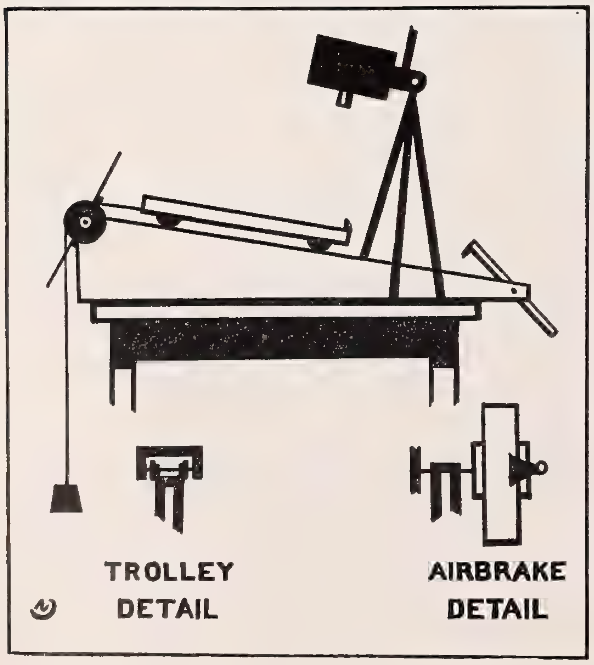
CONTRIBUTORS
TO
***The Clinic* are paid from $2.00 to $5.00 for ideas and illustrations published.**

Your contributions are cordially invited. Address them to: *The Clinic*, Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.

The release bar is attached to the bottom of the ramp. It serves merely to let the trolley start its travel. Experiment with the speed controls and, when you have them right, start to film.

Neal Du Brey
Durban, South Africa



THE SPEED of your scroll, or traveling, title is smoothly and easily controlled with the simple setup at left.

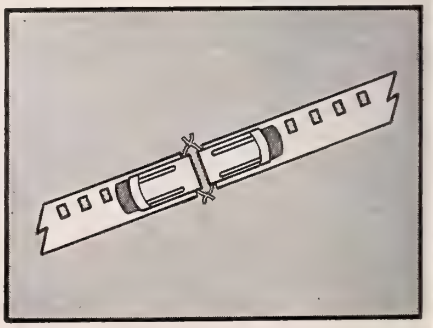
EMERGENCY SPLICER

A drawing on this page shows what, in my opinion, is the simplest and most effective method of making a temporary splice quickly. I use two Graffco No. 1 vise clips, tied together with two thicknesses of ordinary thread.

Although the clips may be used with either 8mm. or 16mm. film, the join made with them should be put on only after the film has passed the projector gate. Such a clip splice can be made in a matter of seconds, and it can be left on during rewinding, since there are no sharp edges or sticky tape.

After the film has been rewound, I put another clip at the beginning of the leader. This serves as a positive reminder that the film must be spliced permanently before projection.

George Loehrsen
San Francisco, Calif.



PAPER CLIPS, previously tied together with thread, provide for the quick joining of film ends parted during projection.

Photographs by George Merz, ACL

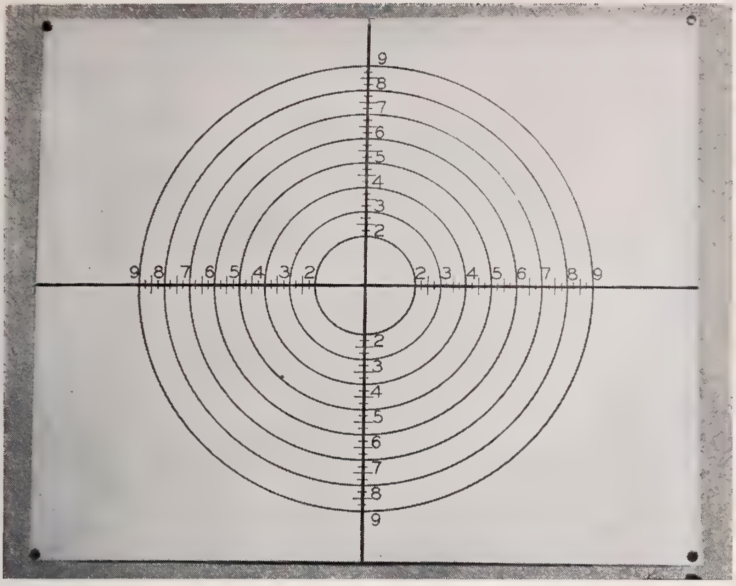


FIG. 1. A series of concentric circles, graduated from 1 to 9 inches in radius, and two crossing rules comprise the author's handy title centering target.

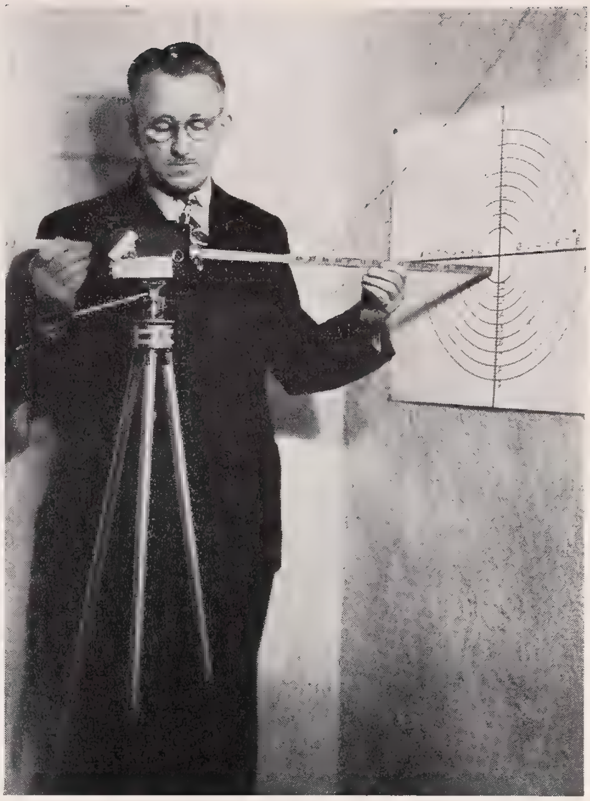


FIG. 2. Measuring the distance from lens to target and aligning the two vertically are first steps in easy title centering method.

Get them straight!

GEORGE MERZ, ACL

ARE you having trouble centering your titles within the film frame? Have you written good copy, worked carefully on your lettering, perhaps decorated a lead title with taste—only to have the finished product off-center on the screen?

If you have had this misfortune, then train your cine sights on the accompanying target. Your title centering problems are over.

The answer really is a simple target, and one that can very easily be made at home. It consists of a series of concentric circles, drawn with an ordinary compass on a piece of clear white cardboard, as illustrated in Fig. 1. Through these rings, crossing at their center, are drawn a horizontal and a vertical rule. The rings are spaced 1 inch apart, starting with a radius of 2 inches and extending up to 9 inches. In between the 1 inch rings, you should add short dashes at the ¼ and ¾ inch marks and a longer dash at the ½ inch mark. Then draw in some numerals designating the 2 to 9 inch circles.

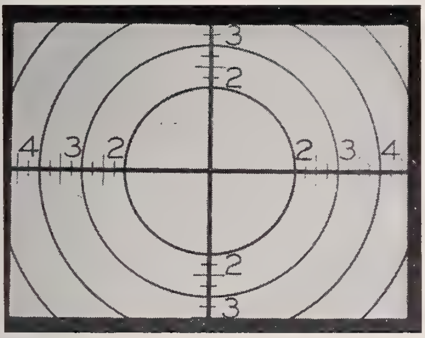


FIG. 3. Accurate centering of target in the camera's view finder is the second step in author's simple system.

Your target is now complete. To use it for title centering (actually to correct for the parallax of your view finder), a simple test on film should now be made. Set the camera on a tripod or other fixed support. Hang the target on the wall so that its center is at the same height from the floor as the camera lens. Let's say that you are in the habit of using title cards measuring 8 by 10 inches, with the lettering confined to an area of 6 by 8 inches. Then you would set the camera at a distance of 2 feet between the target and the lens, as in Fig. 2.

Now, looking through your view finder, center the middle portion of the target as accurately as possible. Here is where the graduations on the crossed rules come into play; they will enable you to center within a fraction of an inch both up and down and sidewise.

You may see, for instance, 3½ inches above and below the center and 4⅝ inches to the right and left of the center, as in Fig. 3. This is an indication that you have centered your finder very accurately. With this in order and your camera set for the proper exposure, you may now shoot your test footage. Inexpensive black and white film will do, of course, or the tag end of a roll of color. Only a few inches will be enough for the test.

After you have taken this shot and before you move the camera, jot down for your records that area of the target you got in the field of the finder and the distance from the target to the face of the lens (Fig. 2). These dimensions will play a very important rôle when you film your next titles.

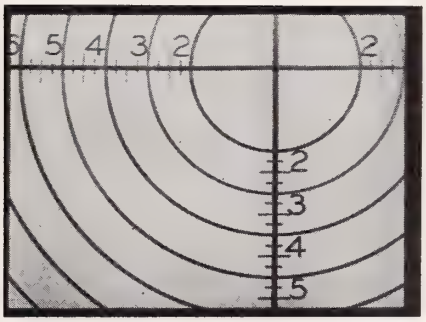


FIG. 4. The target pattern, as recorded on test film, shows the movement of title card necessary for final centering.

Let's say that your camera is one with the view finder located in the upper right hand corner (looking at the camera from the back). The results of your test footage then will look something like the pattern in Fig. 4. The left side of the frame may be at 6¼ inches, the right side at 3 inches, with the bottom at the 5¾ inch mark.

It will be well to make a little sketch of this result as it appears on the test

[Continued on page 75]

How an easy to use title target will center your title cards—used with any camera and at any distance

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News of the Industry

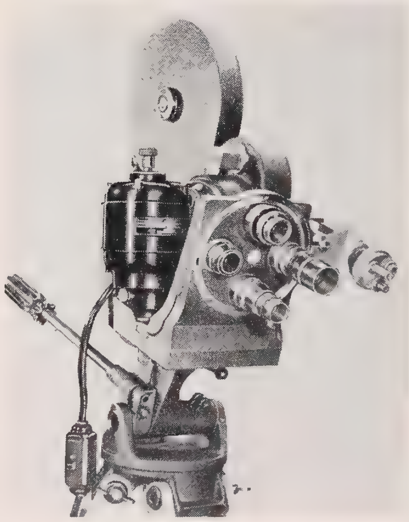
Up to the minute reports on new products and services in the movie field

Two new Eights Latest additions to Keystone's line of motion picture equipment are the K-40 and K-45 8mm. magazine movie cameras. Both cameras operate at 8, 16, 24 and 64 frames a second, are equipped with visible scene length and footage indicators and include single frame exposure and parallax correction among their features.

The major difference between the two models is the three lens turret with which the K-45 is provided, while the K-40 is furnished with a single lens mount. The cameras are produced by Keystone Manufacturing Company, 151 Hallet Street, Boston 24, Mass.

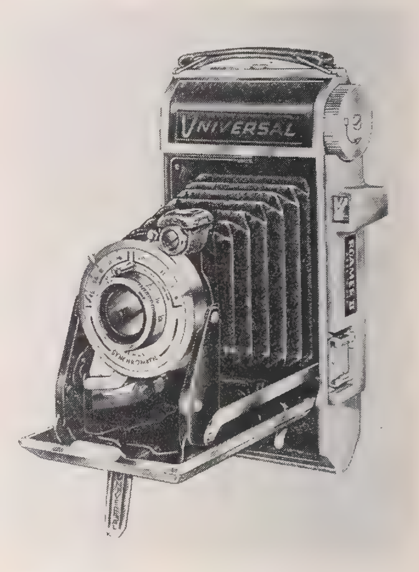
Bensen Light An increased flow of materials and high production because of greater demand has enabled A. L. Bensen & Company to reduce the price of the Bensen Light to $5.98, plus 75 cents Federal Excise Tax. The twin light unit is produced by A. L. Bensen & Company, 100 Innis Street, Staten Island 2, N. Y.

Filmo Specialist A new semi-professional camera for the advanced 16mm. worker—the Filmo Specialist—is announced by Bell & Howell's Lincolnwood laboratories. Among the unusual features of the camera are professional shift-over focusing, positive view finders, light-baffled shutter and selective, three way power. The Filmo Specialist has a 400 foot film capacity and a four lens turret, on which the lenses are widely spaced to eliminate optical interference from longer lenses. It will operate at seven speeds, from 8 to 64 frames a second.



BELL & HOWELL'S Filmo Specialist, designed with the advanced amateur in mind, has many features generally found only in professional models.

A semi-professional tripod and case are available for the Specialist, as well as a carrying case for the camera and its accessories. Further information may be had from Bell & Howell Company, 7143 McCormick Road, Chicago 45, Ill.



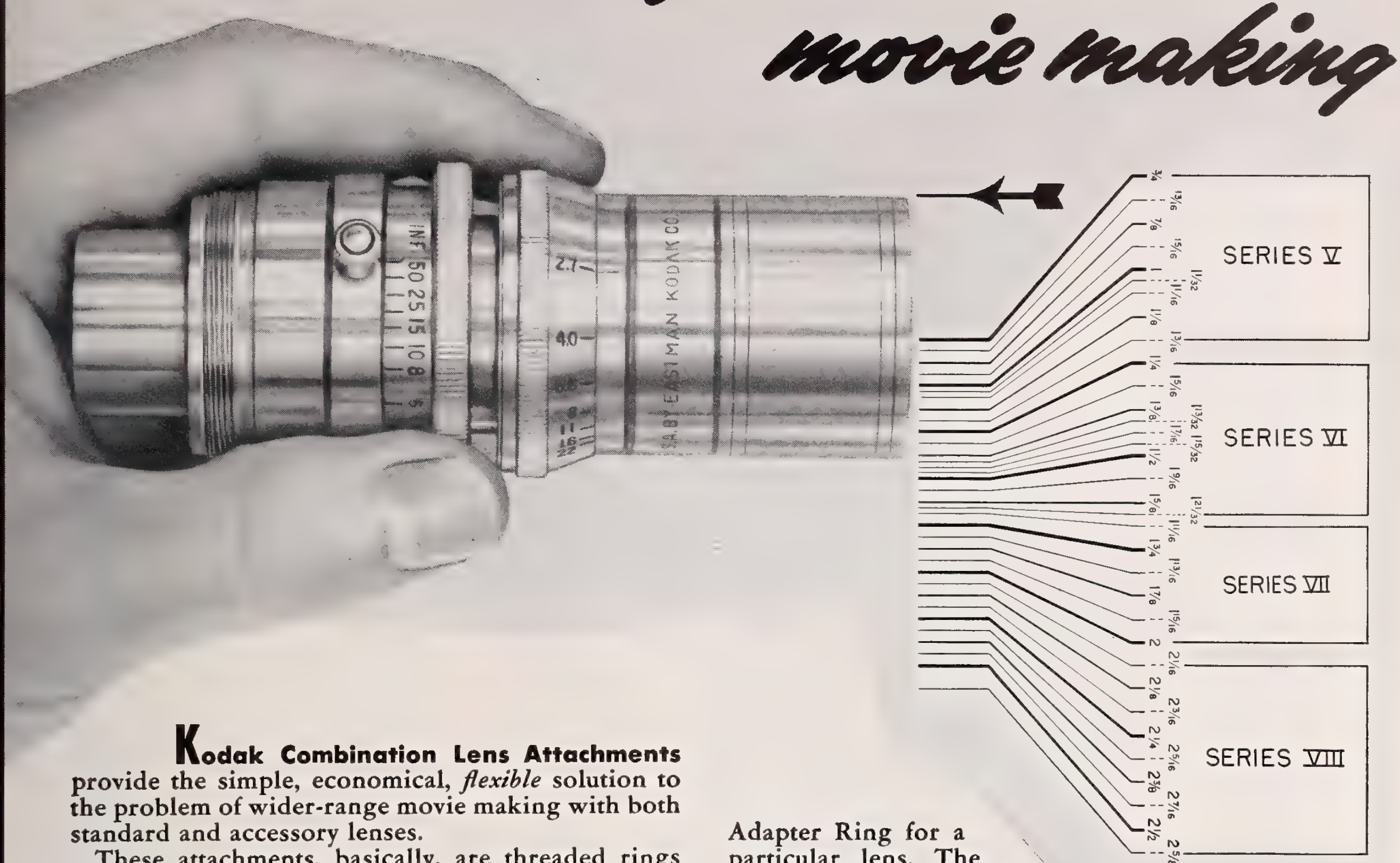
THE ROAMER II is one of four still cameras—two reflex and two folding—recently released by Universal Camera Corporation.

Still cameras Four cameras—two folding and two reflex—were added to the still field in December by Universal Camera Corporation, 28 West 23rd Street, New York 10, N. Y. The folding cameras are the Roamer I and the Roamer II, which feature color corrected lenses, built-in synchronization and eye level and waist level view finders. The reflex cameras—the Uniflex I and the Uniflex II—have viewing and taking lenses on a single movable lens platform and automatic uni-hood operation.

Plastic lens the new General Electric PR-1 exposure meter—the meter with a "memory"—is is equipped with a polystyrene plastic lens, designed in cylindrical form with only a slight curvature of the axis. The lens is said to improve distribution of light on the surface of the photocell. The meter is manufactured by General Electric Company, Schenectady, N. Y.

Round Robin plan A new plan in film distribution has been launched by Round Robin Films, 369 Lexington Avenue, New York 17, N. Y. Under the terms of the plan, each purchaser of one Round

Fit your lenses for wider-range movie making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2 1/4
2 5/16
2 3/8
2 7/16
2 1/2
2 5/8
SERIES V
SERIES VI
SERIES VII
SERIES VIII

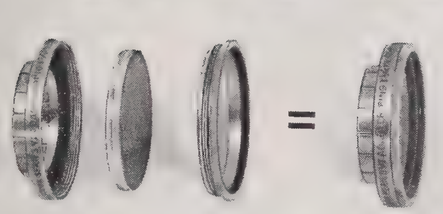
Kodak Combination Lens Attachments provide the simple, economical, *flexible* solution to the problem of wider-range movie making with both standard and accessory lenses.

These attachments, basically, are threaded rings you screw together to form mounts for filters, close-up lenses, and Pola-Screens. They enable you to use unmounted elements singly or in any desired combination . . . permit quick interchange or removal of elements at any time. Through a wide choice of Adapter Rings you can fit the assembled attachments to most 8mm. and 16mm. camera lenses, filters in W or Z Mounts being available for other lenses.

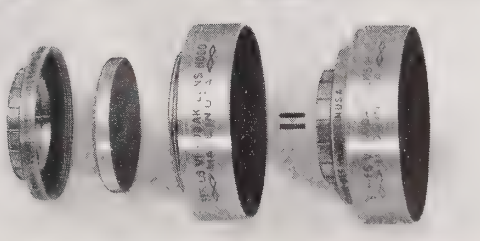
The above illustration shows how to select attachments. The scale indicates the lens-barrel diameter and the series number by which you order the Adapter Ring for a particular lens. The series number is all you need for the other attachments. Once you've selected the necessary Adapter Rings, chances are you can employ one set of attachments for several of your lenses.

Using this scale, why not "try your lenses on for size" right now? Your Kodak dealer will be glad to help you with the final fitting and to recommend a suitable assortment of attachments for your particular filming requirements. Plan on seeing him soon.

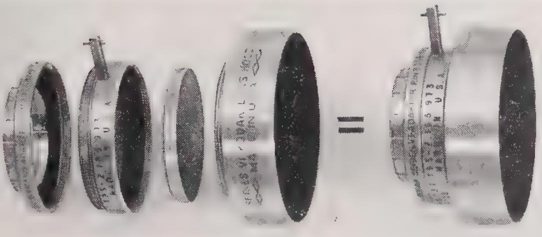
FILTERS, CLOSE-UP LENSES, POLA-SCREENS, LENS HOODS—"TAILOR-MADE"



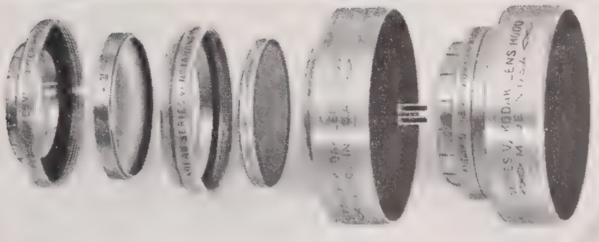
Adapter Ring, Filter Disk, and Adapter Ring Insert.



Here a Lens Hood "doubles" as the retaining element.



A Pola-Screen is easily added to the assembly.



A Portra Lens takes the place of the Pola-Screen.

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8mm Revere 88 f/2.5 coated	77.50
8mm Revere 99 Turret f/2.8 coated	110.00
8mm Revere Magazine f/2.8 coated	127.50
8mm Revere Turret Magazine	152.50
8mm Perfex Magazine f/2.5 coated	89.50
8mm Bell and Howell Sportster f/2.5 coated	102.61
8mm Bolex L 8 f/2.8 with case	139.48
8mm Bolex H 8 with frame counter	282.50
8mm Bolex H 8 with frame counter and coated Wollensak f/1.9 lens	321.55

8MM MOVIE PROJECTORS

8mm Bell & Howell Projector with case	$187.50
8mm Bell & Howell Picturemaster with case	262.00
8mm Ampro with case	159.00
8mm Kodascope 8-90 with case	175.00
8mm De Jur 1000 Watt with case	174.00
8mm Revere De Luxe	120.00
8mm. Keystone R 8	74.50
8mm. Keystone K 108	138.50
8mm. Universal 500 Watt	69.50

16MM MOVIE CAMERAS

16mm Bell & Howell Magazine f/2.5 coated	$186.67
16mm. Kodak Magazine f/1.9 coated	175.00
16mm Lektro Magazine f/3.5 with case	125.00
16mm Cinklox f/2.5 coated	76.15

16MM MOVIE PROJECTORS

Ampro 750 Watt with case	$276.00
Bell & Howell Diplomat with case	273.00
Keystone K 160 750 Watt	119.50
Kodascope 16-10	127.50
Kodascope 16-20	245.00
Bolex 8mm and 16mm 8-16	331.00
Bell & Howell Showmaster with case	312.95

16MM SOUND PROJECTORS

Ampro Premier 20	$540.00
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Robin film receives screening privileges of nine other films, owned by Round Robin customers on his circuit. The Round Robin company sets up a flexible booking schedule, indicating projection and mailing dates and assuring that all ten screenings will have been completed within five months.

At present, Nu-Art and Pictorial films are being distributed by Round Robin. Cartoon, sport and musical programs are available. Further information regarding the Round Robin plan may be had by writing direct to the company.

1948 releases President Samuel Goldstein of Commonwealth Pictures Corporation announces the release of sixteen Westerns and two serials, all from major studios, during 1948. Seven of the series will feature a Western trio consisting of Johnny Mack Brown, Tex Ritter and Fuzzy Knight. Three Bob Baker musical Westerns will be made available. And Buck Jones with his famous horse, Silver, will be the star of six further cowboy legends. The two serials will be *The Phantom Creeps* and *The Jungle Queen.* Commonwealth is located at 729 Seventh Avenue, New York 19, N. Y.

Kodak personnel James E. Gleason has been elected chairman of the board of trustees and chairman of the executive committee of George Eastman House, Inc. The institution will function as a world photographic museum, housed in the Eastman thirty seven room home at Rochester, N. Y.

After thirty five years with Kodak research laboratories, Dr. Samuel E. Sheppard, famed researcher into the nature of photographic sensitivity, has retired. Dr. Sheppard's work on gelatine had great historic importance, while his *Investigations on the Theory of the Photographic Process* is regarded as a classic thesis.

Wirgin 51 and 11 New to the still field are two new models of the Wirgin folding camera—the Wirgin 51 and the Wirgin 11. The 51 is provided with a three inch *f*/4.5 Wollensak Velostigmat coated lens in a Wollensak shutter, while the 11 is equipped with a three inch Meniscar coated lens in a two speed, positive action shutter. Both models take twelve 2¼ by 2¼ inch pictures on the popular 120 film size. They are available from Camera Specialty Company, 50 West 29th Street, New York City.

Movie course A series of fifteen lectures on basic 8mm. and 16mm. motion picture techniques will be presented at the Brooklyn Museum Art School, Eastern Parkway, Brooklyn 17, N. Y., on successive

Monday evenings, from 7:00 to 9:30. The course will be given by Frank E. Gunnell, FACL, and will cover such subjects as camera operation, types of films, exposure problems, lenses and filters, continuity and editing and special effects. Fee for the course will be $33.00.

Central Camera catalog Central Camera Company, 230 South Wabash Avenue, Chicago 4, Ill., has issued its 1947-1948 fall and winter catalog. The publication, running to 96 pages, is available upon request.

Du Pont moves The Photo Products department of the Du Pont Company, formerly located at 350 Fifth Avenue and 275 Seventh Avenue, New York City, became a single unit at 248 West 18th Street on December 1.

Raptar telephoto A new eight inch Raptar telephoto lens for 2¼ by 3¼ inch and 3¼ by 4¼ inch still cameras is announced by the Wollensak Optical Company, Rochester 5, N. Y. The anastigmat requires only a four and one eighth inch bellows draw when set at infinity, as compared with an eight inch bellows draw necessary for a normal-focus eight inch lens.

AN eight inch telephoto lens for still cameras is the latest addition to Wollensak's Raptar line.

Vaporate moves The Vaporate Company, Inc., is now located at 446 West 43rd Street, New York City. In its new offices, the company will avail itself of the processing services of the Vacuumate Corporation, for which Vaporate has become the exclusive agent. This means that Vaporate will have complete control over its film processing methods.

Get them straight!

[Continued from page 71]

film—giving the exact dimensions and position of the center lines—so that you

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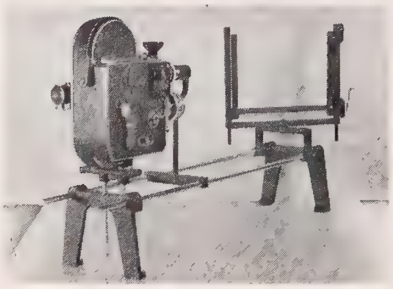

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will not have to consult the small film frame again for this information. You now have a permanent record of how much parallax correction is required for good centering of the titles at the distance filmed (Fig. 2).

When you are ready to film your next titles, proceed as follows. Attach to the wall a sheet of paper several inches larger than your title card. Hang the title card over it. Set up the camera so that the lens will be as high as the center of the lettering and at exactly the same distance from the card as in the target test (2 feet). Center the title lettering within the finder as accurately as you can. Then draw a light pencil line on the background paper around the outside of the card.

Now consult the notes on target area seen in the finder and the sketch you made after receiving the test film. Compare the left and right figures of 4⅝ inches and 4⅝ inches with those of the test film of 6¼ inches and 3 inches. You will find that you should move the card 1⅝ inches to the left (subtracting 4⅝ from 6¼ equals 1⅝) and at the same time move it down 2¼ inches (subtracting 3½ from 5¾ equals 2¼). Fasten the title card in this position and mark a second line around it, so that you may pin the balance of the cards within the same lines. Leave the camera as it is, and you are ready to shoot all the titles and subtitles that you may need for this picture.

One other precaution will be to square the title with the frame lines of the finder before you move it to the corrected position. Then, when you do move it, draw new lines parallel to the original ones, and the subsequent titles will retain the same relative position.

The dimensions used here are for illustration and example only. The finder on your camera may be in a different position from the one cited. For example, if the finder is located directly over the lens, then a movement of the title card in only one direction (downward) need be made. Likewise, if it is located on the side and in line with the lens, the movement of the card is then only sidewise. It will be to the right, if the finder is on the left, and to the left, if the finder is on the right, assuming again that you are looking at the camera from the back.

This target system of centering is just as simple as that. Why not try it out on your next batch of titles?

Tips for the title writer

[Continued from page 59]

3. One second of screen time should be allowed for each word on the screen. However, the time can be considerably less in very brief titles. Translated into footage, this means giving a half foot

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for each two and a half words of 8mm. and one foot for the same number of words on 16mm.

4. Except in your lead title assembly (the name of the film, with credits to the cameraman, actors, etc.), one title should not be followed directly by another. Simple condensation will usually turn the trick; if not, you can nearly always find an appropriate scene to separate two titles.

5. Subtitles, whether verse or prose, should follow the standard rules of grammar, each title beginning with an initial capital and spotting the necessary punctuation marks in their proper places. Quotation marks are not arbitrary decoration and should be reserved to *denote spoken titles only.*

6. When you are editing a film for a wider audience, approach your titles impersonally, as if you were working up a theatrical movie to stand on its own footage. Family films for the inner circle may be as personal as you wish.

7. Topical "gags" and far fetched jokes tend to stale after a few screenings; so keep your humor natural and keyed to the situation on the screen. Irrelevant "wise cracks" come better from an after dinner speaker.

8. Titles should be concise, but not presented with the participial brevity of a telegram. Complete sentences, with subject, predicate and clauses, are preferable to staccato phrases like *Boarded plane La Guardia Field* and *Shopping for curios.*

9. Leave part of the story for your pictures to tell. If you have an explicit sequence on lake fishing, for instance, don't be so banal as to anticipate this footage with a title like *We caught eight trout and seven bass from our canoe.* Try a teaser like *Lake Reed offered more than just good swimming and sailing;* it will set the scene, and the meaning will become apparent when the reel wrestling and the day's catch are projected on the screen.

10. Broken antithetical clauses should be used sparingly and with caution. This is that type of dual subtitle that begins *Jack won the shuffleboard contest . . .* after which a few frames of the game are shown, followed by *. . . but Joanna took the deck tennis honors.* A little of this device goes a long way.

11. In setting up your titles, select an appropriate and readable style of lettering and stick with it throughout your movie. By the same token, unity of background pattern and color has a great deal more suavity and style than a lot of variegated cards that alternate every shade in the spectrum. Say it simply; show it simply.

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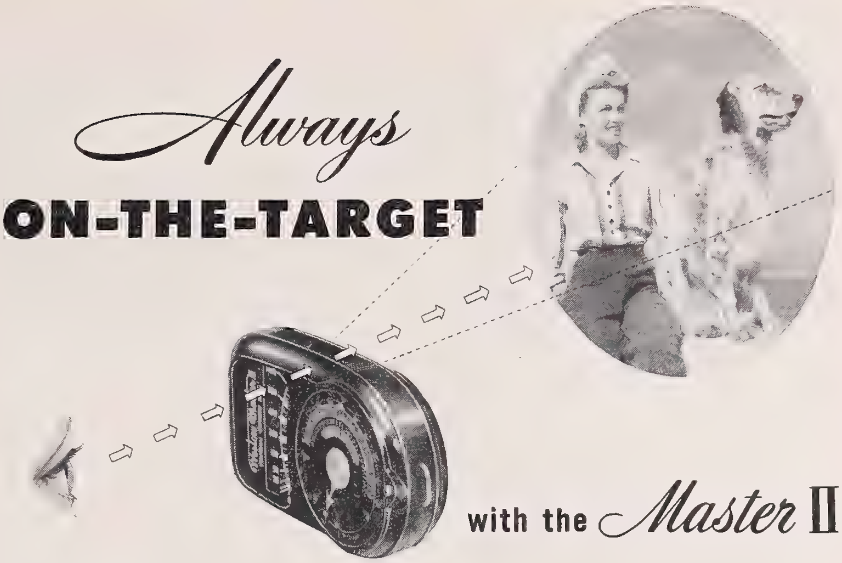

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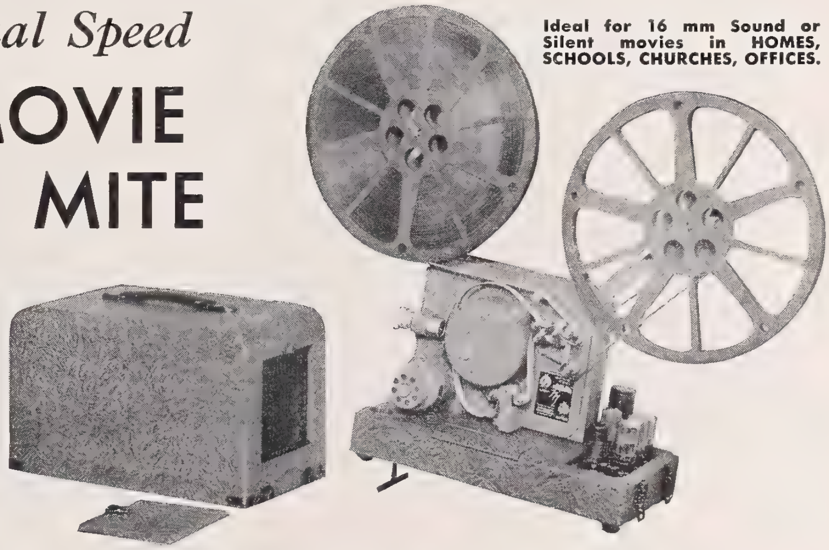

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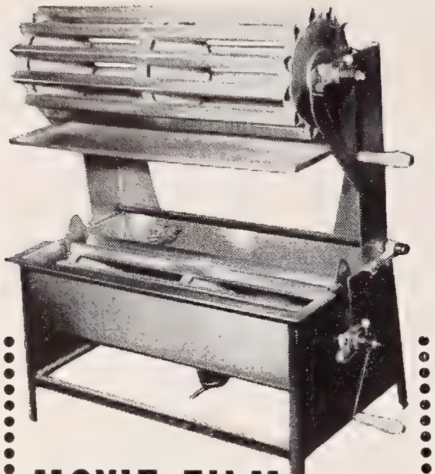

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Closeups—What filmers are doing

WHEN we last reported on Dr. Macdonald Browne, ACL, of New York City, he had been unsuccessfully risking arrest by dragging a full grown skeleton around Central Park. This was only one of the many macabre properties for such tasty little 8mm. dramas as *Murder in Central Park, Calling Dr. Kildare* and others.

We now regret to report that the ebullient doctor has, at least temporarily, turned respectable in his filming. Producing, on 16mm. sound Kodachrome, a picture called *Blood Count Technique* (for use in his pathology classes), he has already sold a batch of prints to the United States Navy. Further, the Medical Film Research Library has tied him up with a three year contract to distribute all the medical films he cares to produce during that period.

This seems a long time to wait for another really worth while 8mm. drama. We regret that science must be served.

ACROSS THE THRESHOLD: We had a pleasant visit some weeks ago with Enrique Gundermann, ACL, of Santiago de Chile, in South America, where he is an officer of the thriving Cine Club Amateur de Chile. Personally, Mr. Gundermann was interested in exploring all of the special effects which he could pack into one film.

Much earlier, we had enjoyed a screening of *Features of Beautiful Ceylon*, a 16mm. place study of that gemlike Indian Ocean island. It had been produced by E. P. A. Fernando, director of the Bogala Graphite Company, of Colombo, and was brought to our office by S. H. Peiris, an agent of the Bogala group.

ON OCCASION, our G-2 for the Southern California area has reported to us (in code, of course) a local rumor that this otherwise friendly journal was written *by* a parochial group of Easterners for the sole reading pleasure *of* a parochial group of Easterners. This report has pained us more than somewhat.

In amiable refutation of this suspicion, we invite the perceptive attention of all Southern Californians to *Sun Spots*, on page 60 of this issue. We ask you, gentlemen, could *this* have been penned by a cold hearted clam from the Eastern littoral? Quite obviously, NO!

Even to our jaded ears *Sun Spots* rings with the true fervor of the Lotus Land. And quite rightly so, for our William Howe is indeed a genuine Angeleno—a graduate of Los Angeles High School and, in turn, of U.C.L.A. Why he has chosen to live (if you can call it that) on this snow ridden coast we don't know. But, as long as he's with us, we don't want to hear any more of these "East Coast" canards. . . . California, we *love* you!

C. MANLEY DEBEVOISE, ACL, whom you may remember as the producer of such Ten Best Bible story films as *The Book of Ruth* and *That All the Earth May Know*, has recently completed his most elaborate film in the church field.

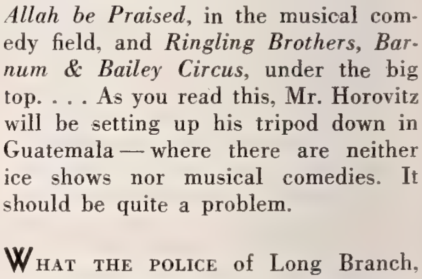
Produced in 16mm. sound Kodachrome, it is *New Horizons*, and it recounts movingly the aims and activities of a young people's Christian Endeavor Society summer camp with which Mr. DeBevoise is connected. His home CES group is at the Community Church, in Little Neck, N. Y.

OSCAR H. HOROVITZ, ACL, who gives you the low-down on filming the big ice shows (see *Action On Ice*, page 69), is more or less a specialist in this sort of spectacle. Mostly more. For, as you will read, he was *nine* years in building up a background of experience adequate to produce *Ice Follies 1947*—his first film on this subject which really satisfied him.

Back of that you may recall such award winners as *Follow the Girls* and *Allah be Praised*, in the musical comedy field, and *Ringling Brothers, Barnum & Bailey Circus*, under the big top. . . . As you read this, Mr. Horovitz will be setting up his tripod down in Guatemala — where there are neither ice shows nor musical comedies. It should be quite a problem.

WHAT THE POLICE of Long Branch, N. J., do in the way of crime control, traffic regulation, checker playing and summer outings will be the subject of a 16mm. black and white film now in production by three individual members of the Long Branch Amateur Movie Club.

They are Merrick Vincelli and Robert Robertson, in charge of the filming, and detective R. N. Bonforte, liaison officer on the production for the Police Department. The film will use a few major titles and subtitles, but will tell its story primarily through pictures and a narrative script.



Carnival on Canal Street

[Continued from page 57]

flags. Shots should be made of the crowds on the shore, and, of course, an enterprising movie maker will surely find himself aboard one of the sight seeing boats in the parade itself. There is a bend in the Mississippi just south of the city; a shot made there will show the curving line of river craft against the backdrop of the New Orleans skyline. Use a haze filter if it gets cloudy.

The night parades, bright as they may appear to the eye, cannot be pictured satisfactorily with color film, unless you are content with a few feet of film showing a line of gas flames and almost nothing else. Shots can be made of the neon and other brilliant electric signs along Canal Street, and there is a possibility for movie making when the newsreel cameramen set up their arc lights, to film Rex toasting his Queen. This takes place about nine o'clock of the evening preceding Fat Tuesday. The Queen, a New Orleans debutante, will be seated with her court in a specially constructed grandstand, under a wide semi-circle of electric lights which glitter like a tiara above her head.

I was on hand about six in the evening, for I did not want to miss this plum. In fact, I was ensconced long before the 35mm. cameramen made their appearance, and I can give this general word of advice: whenever anything good is about to happen, at any time during Mardi Gras, be on hand early, choose the best possible vantage point, and don't let anybody push you out of the way. They will if they can. Excitement runs high, and the milling crowds will do *anything* to get a place where they can see better.

Getting back to the parade, a great gaslight procession on foot passed in review before the Queen. Then the tall crown surmounting Rex's float could be seen in the distance. The arc lights were turned on and the cameramen bent over their cameras. As his float drew abreast of where the Queen was seated, it paused and they greeted each other warmly. Goblets of red wine were brought for the King and Queen, and they toasted each other with many extravagant gestures, as cameras clicked and light bulbs flashed. When everybody had enough pictures, King Rex waved farewell to his Queen and the parade continued.

I used an exposure of f/1.9 at sixteen frames a second for these arc lighted shots. There was no way of using a meter, of course, and a little thought will reveal the uselessness of trying to arrive at a "correct" exposure. For the arc lights were trained directly on each float as it advanced, so that the light

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became brighter as a float neared us. I simply decided to work with the lens wide open, which turned out to be just about right.

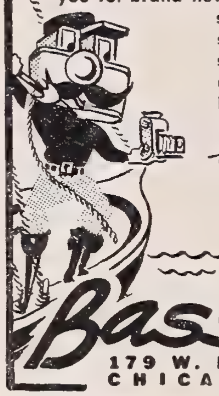
There will be several fine daylight parades which may be filmed prior to the big one on Mardi Gras. The Mid-City Krewe usually shows its floats on Sunday. In my movie, I used these preliminary parades as a source of long shots, to be spliced in with closer scenes made right in the street during the Rex parade on Mardi Gras.

It was an easy chore to get a perch on the roof of the Roosevelt Hotel on the bright Sunday afternoon last year when the Mid-City Krewe paraded. From there I could pick off the floats with a four inch telephoto lens. Although they looked tiny from this twelve story roosting place, the four times magnification of the lens was just what I needed. The mule drawn floats and several rows of spectators on each side of the street filled nicely the field of view. Even if a two inch lens is used, the screen picture will not contain too much extraneous material.

You will find that your most important job is to see that you are in the right place at the right time. Trucks will be provided by civic organizations in the thick of things on Canal Street on Fat Tuesday; these are presided over by attendants who permit only cameramen previously registered to climb aboard and make use of the vantage point. It is virtually impossible to shoot from street level, even if you are fortunate enough to be in the front ranks along the line of march—which you will *not* be, with three million others jockeying for position!

The answer, obviously, is to register, and, for instructions in this regard, telephone as soon as you reach New Orleans to the Association of Commerce. Last year, registrants were handed invitations to a dinner given by the mayor, as well as an invitation to sail aboard a city owned yacht for the water festival. We also were given official badges to be worn while working, which admitted one to official grandstands, some local clubs and to the trucks stationed along the line of march. Of course, appointment as official photographer will depend upon how important you can make your movie sound; you will have to substantiate any claims which are made in this respect.

When the day of days arrived for me, I was on the streets of the Vieux Carré at 7:30 in the morning, only to find them already alive with costumed revelers. They seemed to be converging from everywhere, but all were moving in one direction—Canal Street. Ladies of the harem walked beside harlequins and hobo clowns. Silk garbed desert sheiks, troups of minstrels and dancers, Aunt Jemima and Topsy—almost every



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kind of masquerade costume could be seen with one sweep of the eye from the hotel steps. Even at this early hour all wore masks, and I clicked off 300 feet of film almost at once, not realizing that this was but a sample of what was to come.

At nine in the morning, I followed the throng of merrymakers into Canal Street. This is one of the broadest thoroughfares in the world, and, when I climbed aboard one of the trucks with my movie camera, I saw a solid mass of human beings in every direction. It was soon apparent that the revelers were happiest when posing for the many cameras which were clicking all around me. I shouted through the din to attract those wearing especially colorful costumes, maneuvered them into the sun, and, as far as possible, I filmed them in action rather than just standing still.

At about two in the afternoon the blare of bands could finally be heard. The parade of Rex, King of the Mardi Gras, advanced straight toward my camera, only to turn in just the right spot to show first the front and then the side of each float. Ten or fifteen of these preceded Rex; but when, at last, his float could be seen down Charles Street, the crowd cheered wildly.

An hour or so before Rex put in an appearance, some clouds had formed in the sky, with the result that there were alternate periods of sunshine and overcast light. Shooting during the overcast period called for a larger diaphragm opening, of course. But I knew that it also demanded the use of a haze filter, to correct the excess of blue which prevails under such conditions. To make certain that all of my footage would show approximately the same color balance, I slipped a haze filter over the one inch lens and opened the diaphragm one and a half stops. I left the wide angle lens bare.

Thus, when the sun was shining, I could film with the wide angle lens at about *f*/8. Then, when clouds shielded the sun, I would swing the turret of my Ciné-Kodak Special around and shoot with the one inch lens with the haze filter in place. It worked out so well that there is no noticeable difference in color rendition.

I worked on that truck from nine in the morning until about five in the afternoon, crouching in a corner, to create shadow, each of the many times I reloaded the camera. I had no lunch, nor thought of any. No dyed in the wool movie maker would even think of food under those conditions.

Thus, if you want to see a sight which you will not believe, even while you are looking at it, travel down to Louisiana—if not this year, then next. Find out for yourself what the friendly folks in New Orleans think of Rex, King of the Mardi Gras, and his good Queen. And bring it back on film!

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8 CLUBS 16

The people, plans and programs of organized amateur motion picture groups everywhere

Los Angeles Eights With a gathering of 162 members and guests, the Los Angeles 8mm. Club recently held its thirteenth annual banquet, an affair which combined both the installation of new officers and the announcement of the winners of the annual contest.

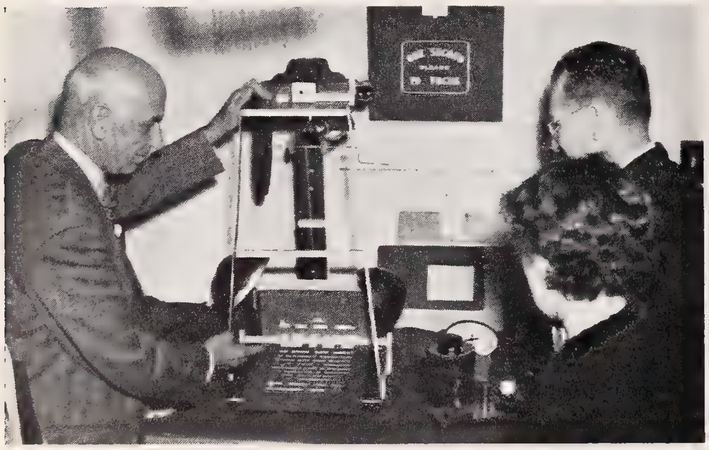
Paul W. Cramer is to lead the club for the 1948 season in the capacity of president; Al Larsen is vicepresident; Florence Beazell is secretary, and W. E. Fackler is the new treasurer.

From a field of some twenty entries in the annual contest, Sylvia Fairley won first prize for her picture, *Little Women*, and received the Babb achievement trophy. Second prize was taken by Mildred Caldwell, ACL, for *Green Gold*, and third by Milton R. Armstrong, for *Memories Linger On*, which also won the Horton perpetual trophy for the best vacation picture of the year.

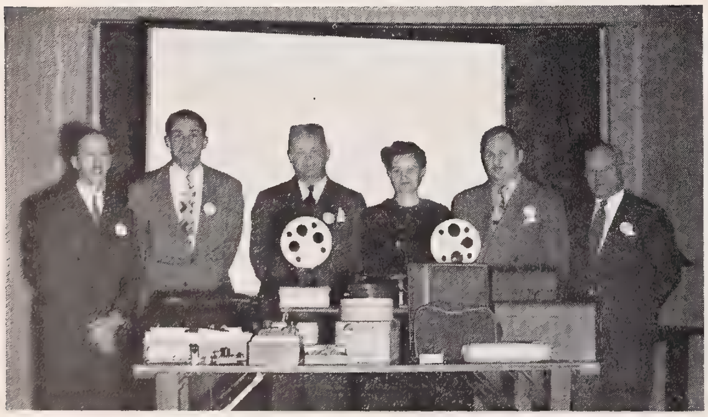
New club in Dallas Thirty six movie makers gathered recently at Fair Park in Dallas, and organized a new movie club, selected temporary officers and started to plan future programs. The organization meeting was fully reported by the *Daily Times Herald*, a Dallas newspaper.

Edwin Harvey was selected as the first president of this new group; J. N. Liston as vicepresident; W. T. Gibson as secretary treasurer, and L. R. Shaw was appointed the program chairman.

E. M. Unmack, ACL



GADGET NIGHT at the Westwood Movie Club, in San Francisco, brought attendance of over 200. Here, Eric Unmack, ACL, founder member, demonstrates his 8mm. titler.



Charles H. Benjamin, ACL

PRIZE WINNERS in the Brooklyn Amateur Cine Club annual contest are (l. to r.) Bert Seckendorf, Charles H. Benjamin, ACL, and Burton C. Rackett in the advanced group, with Mrs. Seckendorf, Charles Rose and Irving Flaumenhauft, ACL, in the novice group.

Christmas in Manhattan Several hundred members and guests of the Metropolitan Motion Picture Club, ACL, gathered in the Manhattan Room of New York City's Hotel Pennsylvania just before the holidays for that group's annual Christmas party.

Seen on the gala program were *Magic Stairway*, 1947 Ten Best award winner by Harlan Webber, ACL, of Schenectady, N. Y.; *Lake Superior Landscape*, an Honorable Mention winner by Elmer Albinson, ACL, of Minneapolis, and *Snow White*, by Ernest Miller, ACL. *The Christmas Carol*, a stage presentation combining tableaux, music and narrative, arranged by J. Christian Vogel, ACL, rounded out the program.

Guests of honor at the MMPC Christmas gathering were Al Morton, FACL, and Mrs. Morton, of Salt Lake City, and Mr. Webber, of the Schenectady Photographic Society, ACL. Mr. Morton, the 1947 winner of the Maxim Memorial Award, had come east for the traditional Hartford screening of his triumphant opus, held only a few days previous to the New York party.

Slate for Rochester The December meeting of the 8mm. Movie Club of Rochester (N.Y.) was devoted to the election of new officers who will serve during the club season of 1948.

Hervey E. Bennett, ACL, was selected as president; Mrs. John V. Clark is vicepresident; Mrs. Wallace Lessord is secretary; E. E. Sercer is treasurer, and Earle A. Smith, ACL, is the program chairman.

Long Beach contest Returns are in from the Long Beach (Calif.) Cinema Club, giving the winners of their contest. In the 16mm. scenario class, Leonard Graham, ACL, took first place with *The Shining Star*, and Carlton Lay came in second with *A Day in the Park*. In the 16mm. general class, Forrest Kellogg placed first with *Yellowstone*, and Charles Moore was second with *Yosemite*. John J. Lloyd, ACL, won the 8mm. scenario contest with *The Shining Star*, and Frank Kallenburg's *One a Minute* was second, while in the 8mm. general class Warren Nash, ACL, took first prize with *Timberline Trails*, and Harry Ward, ACL, captured second with *Rose Parade*.

The contest, with a field of fifteen films, was judged by the Amateur Cinema League.

Kansas City starts Movie makers in and around Kansas City, Mo., will be interested to hear that a new cine club is being formed in that area. The club is to be called the 8-16 Home Movie Makers. Persons interested in more information about the new club may write to Box 7618, Station D, Kansas City, Mo.

Officers for Milwaukee At the annual business meeting of the Amateur Movie Society of Milwaukee, ACL, the following officers were elected to serve during the club season of the present year: Richard Franzel, ACL, president; Robert Jansen, ACL, vicepresident; Harold Sonneman, treasurer, and Naomi Gauger, secretary.

The Milwaukee club has announced with deep regret the passing of Norville L. Schield, ACL, a founder member and former president of the group. Mr. Schield, who has had a number of articles in MOVIE MAKERS, was head cinematographer in the motion picture department of the A. O. Smith Corporation, in Milwaukee.

New York 8 contest

Judging the competing films by votes from the members present, the New York City 8mm. Motion Picture Club has announced the winners of its latest contest. First prize was awarded to George Valentine, ACL, for his *Scenario for Three*. Second prize was given to Edward Roesken, for *Down on the Farm*, and third to Ben Spanier, ACL, for *Cynthia is Freed*.

Fond du Lac meets

Recently reorganized, the movie division of the Fond du Lac (Wisc.) Camera Club has had a demonstration of the latest tape and wire recorders, showing what great improvements musical accompaniment can bring to an amateur film.

In addition, the group was asked by the local Chamber of Commerce to film a trade promotion stunt of the arrival of Santa Claus in the city.

Indianapolis leaders

The Indianapolis Amateur Movie Club, ACL, recently elected Harold Worth as president; Dr. Hubert Collins, ACL, as vicepresident; Albert Thomas as treasurer; J. W. Sovine, ACL, as corresponding secretary, and Robert Freeman as recording secretary.

Following the election, these Kodachrome films were screened: *Death Valley* and *The Legend of Lost Cove*, by Arthur H. Smith, and *National Championship Rodeo*, by Dr. William E. Gabe, ACL.

Contest in Westwood

Place winning films in a recent contest of the Westwood Movie Club, in San Francisco, were as follows: first prize, *Baby's Own Story*, by Mr. and Mrs. William Helms; second, *California Highlights*, by Ralph Elliott; third, *Beauty*, by Joe Pissott, and honorable mention, *Dizzy Days*, by Ed Kentera.

Denver elects

Markley L. Pepper, ACL, was elected president; Otil L. Dunn, ACL, vicepresident, and John Barksdale, ACL, secretary and treasurer at the last reported meeting of the Denver Cinema League. In addition, Mr. Pepper screened his new picture, *The Big*

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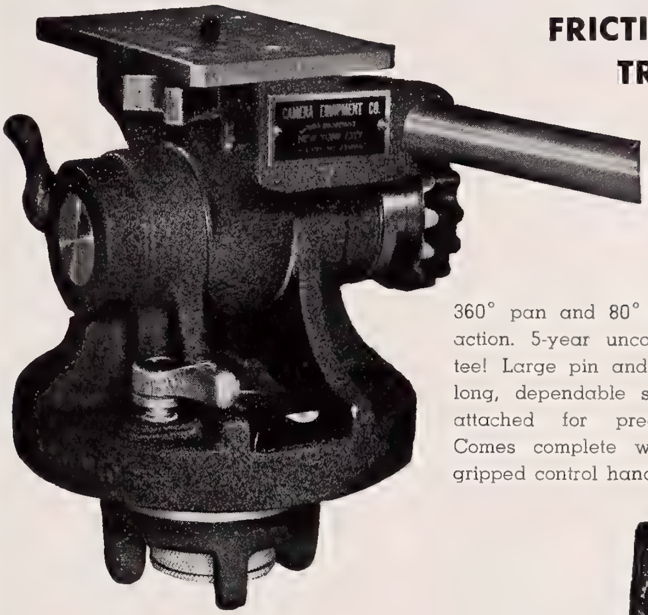

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Three, an adaptation of suggestions for filming Bryce, Zion and the Grand Canyon, published in June, 1947, MOVIE MAKERS.

The club has almost completed the traffic safety film which it has been making in cooperation with the Denver Police Department, and this will be available to schools and other clubs.

Action on ice

[Continued from page 69]

the first evening, I stood back of the last row of seats in the top balcony, at the end of the arena, opposite the point at which the skaters entered and left the ice. At times the other standees were three and four deep in front of me. I was elbowed, pushed and pulled—but I managed to obtain my long shots. In addition, I noticed that, when the main lights were turned off, the beams from the three spotlights directly in front of me stood out sharply. I shot fifty feet of these moving spotlights and later double exposed my titles on this footage.

The second night I stood in the ramp opening of the lowest balcony. Here I was located about one hundred feet nearer to the ice surface. I used both lenses at this location, obtaining medium shots and some closeups. I was careful to shoot only those acts which I had filmed the night before.

The final night I stood at the side of the stair opening of the first balcony at the center of one side. Here I was about seventy five feet from the middle of the ice surface and about thirty five feet from the edge of the ice. Again I used both lenses and shot only those acts which I had previously filmed. As the skaters neared the edge of the rink, my two inch lens gave me some excellent closeups. My main and credit titles I double exposed on my opening long shot. *The End* I double exposed on the closing long shot of the finale. Thus, after nine years of preparation, the final footage was actually shot in three nights.

After the pictures were processed, I started the exciting job of editing. I cut each roll of film into lengths that recorded the various skating numbers, placing all the scenes of the same act on a common reel. I then edited each reel as if it were an independent picture.

In splicing, I placed the long shots first, followed by the medium shots, which in turn were followed by the closeups. Having footage of each act from different camera distances, I was able in many cases to splice the closeups to the medium and long shots at the exact points which made the closeups a continuation of the preceding scenes. The result is so pleasing that it was well worth the care and work required.

If you are planning to film an ice show, be prepared to "shine up" to the ushers. Be careful not to block the vision of anybody else in the audience. Do not attempt to use a tripod. If you become conspicuous, the ushers will invite you to leave.

Do not shoot dimly lighted scenes. Be sure that the spotlights are on all scenes that you film. If the performers are dressed in white, close down your two inch lens to *f*/2. If the performers are dressed in dark clothes, you may get poor results unless the main lights are on, as well as the spots. Using your one inch lens, best results are obtained when the main lights and spots are both on the scene. Obviously, it is necessary to carry a small flashlight for reading camera settings.

One problem is the changing of reels. I solved this by dashing into the lighted stair hallways and using the stairs as a table. Be sure to watch your footage dial lest you run out of film during an important scene. Do not hesitate to sacrifice the last few feet of a reel in order that your camera be loaded when the next act begins.

In editing and splicing, be prepared for generous discarding of repetitive footage. I considered myself very fortunate in being able to use two thirds of the footage taken.

After nine years of effort, I finally was satisfied with my ice show picture. In addition, there is this to be said for my experiences. If any of you want to take footage of an ice show, some of the experimentation has already been done for you.

My only problem is, what am I going to film for the next nine years?

A star is born

[Continued from page 63]

scenes of Mother bundling up the infant in warm clothing and blankets. Get scenes of the leave taking, as nurse and doctor wish both of you farewell and a happy future. Probably the nurse will see Mother to the main entrance of the hospital, or even to your car; so that there will be further opportunity for leave taking scenes at this point. You can get into the action here, helping Mother and Baby into the car. Fade out on a final shot of the car driving off, framed in the foreground under the uplifted and waving arm of the nurse.

Now, there is no guarantee that you can get *all* these scenes, but they do suggest some of the activities which you may look for. If not these, still others may be available to you. In closing, a word about the lighting. Don't expect that you will be allowed to turn your floods full on your pride and joy. They'll be too strong. Plan, instead, on turning them up to the white ceilings or away from the subject onto the white walls. You'll have to be content with such indirect lighting. But it is ideally soft and shadowless in tone for baby filming.

A basic titler

[Continued from page 58]

is attached the three sided frame of the title easel. The inner edges of this frame should be lightly slotted to accept the title cards which it will hold.

The next important step is the construction of the camera carriage. This is a simple rectangular frame; it has a relatively sturdy base fitting snugly into the inverted track; side pieces braced with light angle irons, and a top piece through which is set a tripod screw, positioned to accord with the placement of the tripod socket in your camera (see Fig. 2). A hole is bored through the base of the carriage for the passage of the bolt, which should be long enough that its threaded end will provide an adequate grip for the wing nut. The base of the camera carriage and the sides and base of the inverted track should be lubricated with yellow soap or heavy grease, to facilitate the smooth movement of the carriage.

We have suggested earlier that a camera carriage 6 inches long should provide adequate support for most cameras. There remains now the far more important determination of how *high* this carriage should be. This figure *cannot* be a fixed one, but will depend directly on the design of your individual camera. Here's how that figure may be determined.

On a 9 by 12 inch title card draw diagonal lines from opposite corners (Fig. 1) to mark the center of the card. With this card inserted in the easel, measure the distance from its center to the base of the titler—a figure which is arrived at by adding distances A and B on Fig. 2. Now measure the distance from the bottom of your camera to the center of its lens (C in Fig. 2). When this distance is subtracted from the total of A and B, the remainder will be the correct height of the camera carriage for *your* camera (X in Fig. 2).

We come now to the placement of the lights. Often, in movable camera titlers of this general design, the two lamps also have been mounted on a movable base placed in front of the camera and in the same track as is the camera. Such placement often makes it necessary to move the lights forward as the camera is moved forward. It is an obvious necessity for the light mounting to be movable, *if it is thus placed in front of the camera.* But, in our thinking, such *necessity* for movement has one great disadvantage. It means inescapably that, with each forward movement of the twin lamps,

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MORE THAN LABELED

ON TWO of the pages of this and every number of Movie Makers will be found two pictorial captions—*The Family Film* and *The New Filmer.* These captions are convenient guideposts to serve two very large groups of amateurs, groups large enough to merit special attention in every issue of this magazine.

But there are still other things in each number of Movie Makers that will serve these two important classes of readers, things that are not given guideposts. The inventive family filmer will hunt for and will find ideas that he will change into film plans, to serve his own needs. When he first took up family movie making, he was faced with so many possibilities that he believed he would never run out of new thoughts about how to record the family. But there comes a time when he would like something fresh to make his always interesting subject matter more entertaining to the friends who see his pictures.

Being intelligent, he knows that a magazine devoted to amateur filming will bring that something fresh to him. So, Movie Makers does it in the article with The Family Film label and everywhere else, and we depend upon readers to know what they want in the much that they find.

For the beginner, the world is his film oyster. Each one will want something different at a different time. We put a label on one page, and we hope that the beginner will find there what he needs at the moment. But for him, too, there is much elsewhere in these pages. As he goes further forward in his filming, he will find it profitable to go back over his file of Movie Makers, time and again. What struck him as ahead of his stride when he first looked at it, will prove, on re-reading, to be right in step with him.

Beginners and family filmers are many and active. We want them to know that Movie Makers considers them in planning every number for publication. When we meet their needs, we are happy. If we don't, we hope that they will let us know.

THE AMATEUR CINEMA LEAGUE, INC.
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a new exposure must be calculated.

Our idea would be to mount the lamps independently of the camera carriage, so that their position may remain fixed if so desired. In this way, once the correct exposure for a particular distance from lamp to title card has been determined, it can be used unhesitatingly for all similar shooting. At the same time, the lamps should be movable, so that their positions can be changed if desired.

Thus, our design for mounting the twin lamps shows each of them installed at the end of its own extension arm. These arms, which we have indicated as 25 inches in length, are positioned one on each side of the titler base, at a point 30 inches from the easel frame. They are mounted on pivots, so that, in use, they can be swung to any desired position along the arc Y-Z, in Fig. 1; in our sketch they are positioned at a point creating approximately a 45 degree angle between their beams and the line of sight of the camera. When not in use, these light arms may be swung in towards the easel and out of the way, for storage.

The mounting of the lamps at the ends of the arms is achieved by the attachment to each arm of a universal clamp holding a ball and socket joint; this joint in turn clamps to a standard Edison socket into which is screwed an RFL-2 lamp, one of the handy No. 2 built-in reflector flood bulbs. Thus, an almost complete freedom of movement is provided independently for each lighting unit, if and when it is desired. Wiring for the units can be enclosed within the separate arms, if they are light metal tubing, or attached along the arms, if they are wooden.

These, as we have suggested, are the essential elements of any universal titler design. One accessory unit, however, may be of widespread value. This is a removable mount for placing a supplementary, or diopter, lens in front of the camera (see detail, Fig. 1). These lenses (a table on their use will be found at the end of this discussion) are invaluable in bringing fixed focus lenses into focus at short distances or in making possible a shorter focus than that calibrated on a focusing lens. In use, they are placed directly in front of the camera lens, and, although changing the focal length of this lens, they in no way change its effective speed.

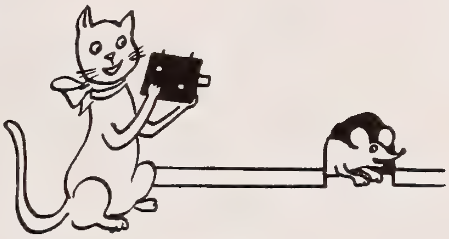
A table of diopter ratings, focal distances and included fields of various supplementary lenses follows.

Distance from lens to subject	*Size of field*	*Diopter rating*
6"	1¾" x 2½"	6½
10"	3" x 4"	4
14"	4" x 5½"	3
18"	5¼" x 7"	2
22"	6½" x 8½"	2
26"	7¾" x 10"	1½
30"	8¾" x 11½"	1
36"	10½" x 14"	1

There is one further operation of this titler that we should like to speak of. This is the simplicity with which fades can be made at the beginning or end of your lead title assembly. No fading device is needed on the camera. The effect can be achieved quite smoothly simply by swinging the two lamps away and off the title card at the end of a title take. It might be well to practice this maneuver a few times before filming, but you will find in a few trials that it works quite easily.

WHAT'S NEXT ON THE PROGRAM?

MARRIAGES?



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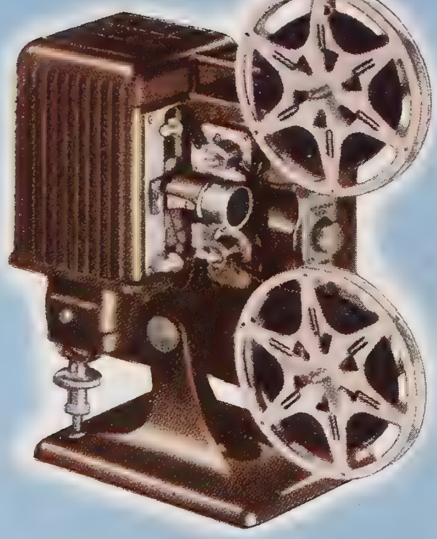

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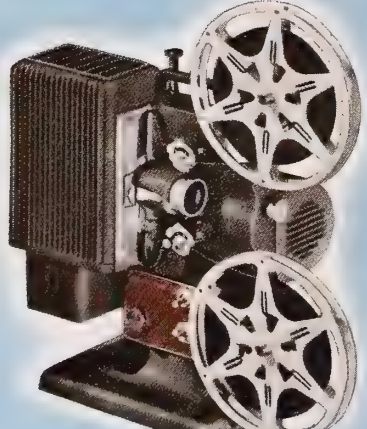

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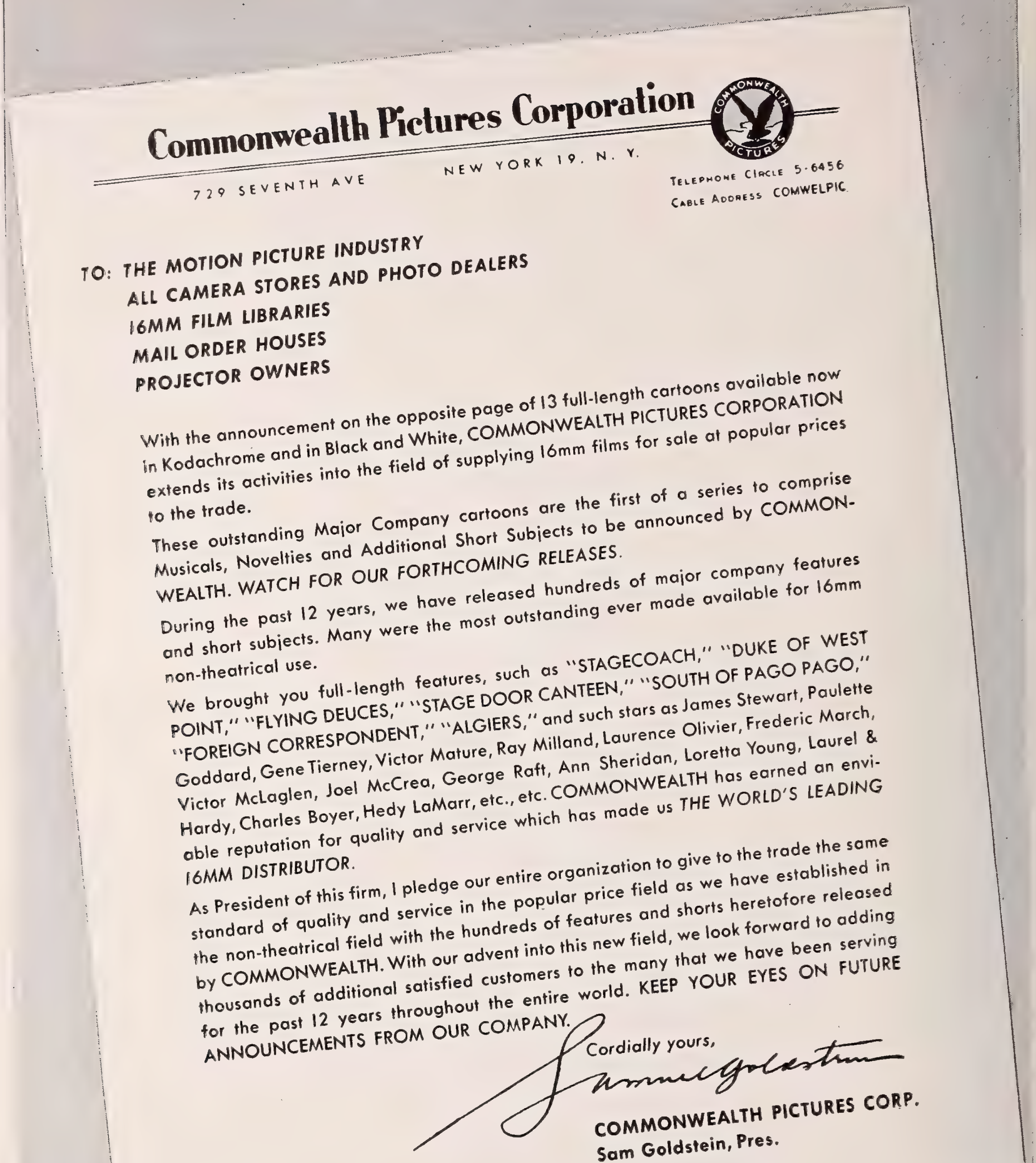

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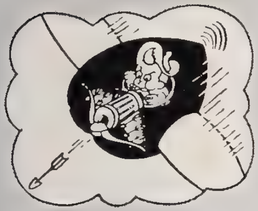

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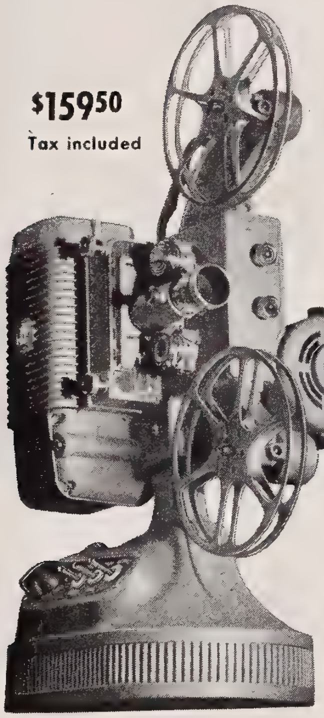

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MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

March 1948

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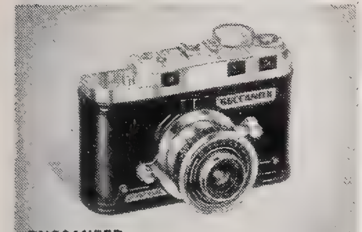

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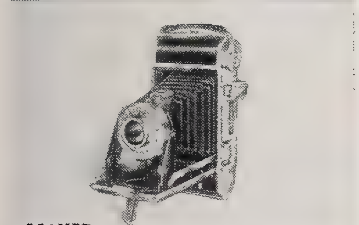

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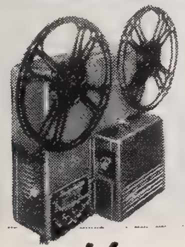

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East Side Kids—Joan Marsh—Noah Beery America's favorite rascals cook up a mess of complications. The irrepressible Kids tangle with jewel thieves and kidnappers in an hilarious potpourri of comic antics. 7 reels, 64 mins.

PLUS! WESTERNS!

TEXAS TO BATAAN . . . *John (Dusty) King, David Sharpe,* in a thrill-packed adventure that takes the Range Busters to the Philippines, where they come to grips with knife-wielding adversaries. Song-filled lighter moments, too. 6 reels, 56 mins.

THE GHOST RIDER . . . *Johnny Mack Brown, Raymond Hatton.* The Ghost Rider, aided by a U.S. Marshal, triumphs over an outlaw band. A hard-hitting yarn in the best Western tradition. 6 reels, 54 mins.

WILD HORSE STAMPEDE . . . *Ken Maynard, Hoot Gibson.* Great Western stars team up in a rousing, rough-riding thriller, central theme of which is the recovery of a herd of army horses, stolen by outlaws. 6 reels, 59 mins.

SIX GUN GOSPEL . . . *Johnny Mack Brown, Raymond Hatton.* Disguised as itinerant preachers, two U.S. Marshals track down gold hijackers. Thrill-packed adventure. 6 reels, 54 mins.

COMEDY!

"COSMO JONES" in THE CRIME SMASHER . . . *Edgar Kennedy, Richard Cromwell, Gale Storm.* Our delightfully dippy detective of radio fame pits his correspondence-school sleuthing against that of the police. Heaps of fun. 7 reels, 62 mins.

DRAMAS!

NO ESCAPE . . . *Dean Jagger, John Carradine, Mary Brian.* The FBI versus saboteurs and counterfeiters in a tense story of international intrigue. For one man there is no escape. 9 reels, 75 mins.

PRISON MUTINY . . . *Jack La Rue, Edward Norris, Joan Woodbury,* in a tightly knit prison drama. Innocent victim of miscarriage of justice works out his fate in the toughest of environments. 7 reels, 61 mins.

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The Reader Writes

This department has been added to the new MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes,* MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

HOW AMATEUR IS AMATEUR?

DEAR SIRS: In regard to the renewal of my membership in the Amateur Cinema League, I wish to state that I will not renew.

The main reason that I decided to stop my membership is that I believe the Amateur Cinema League is no longer an *amateur* league. You have gone past your goal, "the improvement of amateur films," and have set your ideal on such a high pedestal that only the professionals can reach up to it.

As an example, the past two years' winners of your Maxim Award had advantages no true amateur can have or ever expect to have. To make their films, they have gone to great expense in both time and money. Also, they had equipment that the amateur cannot own. Their films have been on 16mm. stock, which in itself lets out the "little fellow" with his $10.00 8mm. camera, 8mm. black and white film and very little in extra equipment.

The judges who selected the winning films made very good selections of good films. In fact, these winning films have been *too good,* for they are better than amateur films.

I would appreciate letters from any or all members concerning the pro and con of this matter.

GEORGE F. HARTSHORN
Texarkana, Ark.

So would MOVIE MAKERS . . . In the meantime, Mr. Hartshorn may care to examine *Eight or Sixteen?* (page 102), probably the most enthusiastic support of 8mm. filming ever published in any movie magazine. His attention is invited particularly to the comments of Al Morton, FACL, last year's winner of the Maxim Award.

EXPOSURE FOR TELEVISION

GENTLEMEN: There is one small bone I would like to pick with George Merz, ACL, in the article, *You Can Film Television,* in the December issue.

The author states that he set his exposure meter to suit the type of lighting used on the televised boxing match, in this case artificial light, and he implies that if the boxing match had taken place in daylight, a daylight factor would be used.

Surely, the kind of illumination used for the scene televised is of no account when calculating the exposure for the television screen. It is the intensity of the picture on the cathode ray tube which determines the exposure needed and this is entirely independent of the sort of light used at the other end.

KENNETH PRIOR, ACL
Burnley, England

The decision, a technical KO, goes to reader Prior.

CLUB COURTESIES

DEAR MOVIE MAKERS: At our Westwood Movie Club we have devised a new scheme in connection with showing other clubs' pictures at our meetings.

Whenever such a film is screened, we distribute three or four stamped and addressed postal cards, asking the members receiving these cards to write the guest producer their comments on his picture and how much our club enjoyed seeing it.

We have all got a bit tired of sending our pictures away, only to get them back with no comment at all—and many times without as much as a thank you!

ERIC UNMACK, ACL
Westwood Movie Club,
San Francisco, Calif.

SE HABLA ESPANOL

GENTLEMEN: I recently became a member of the Amateur Cinema League and enjoy each issue of MOVIE MAKERS. I think that many readers would like to contact other members.

For myself, I am now studying Spanish and would really like to contact ACL enthusiasts in Mexico or South America.

PHILLIP LALONDE, ACL
29 Wilson Avenue
Toronto, Ont., Canada

Atencion, amigos!

THE MOST HELP

DEAR FRIENDS: Our club voted to renew our League membership in June, as we felt your organization *only* had given us the most help of the several we joined last year.

HELEN KING, ACL
Secretary
Walla Walla Cinema Club, ACL,
Walla Walla, Wash.

COSTS IN CANADA

DEAR SIRS: One letter in your February *Reader Writes* column has given me a laugh.

Mr. R. I. Felder gripes about pay-

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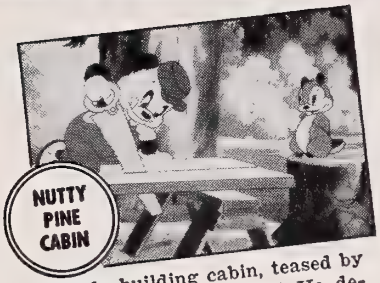
8mm 16mm

4 NEW ANDY PANDA CARTOONS

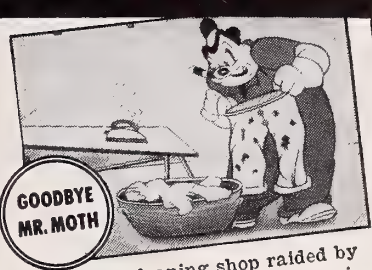
BY *Walter Lantz*

© W.L.P.



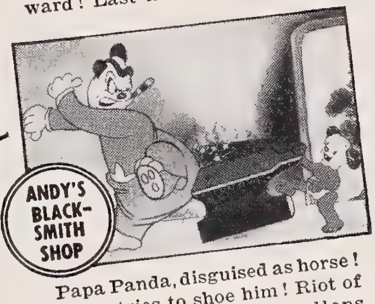
NUTTY PINE CABIN

Andy building cabin, teased by beavers stealing logs! He declares war! They fell a tree that bounces Andy and cabin skyward! Last laugh for beavers!



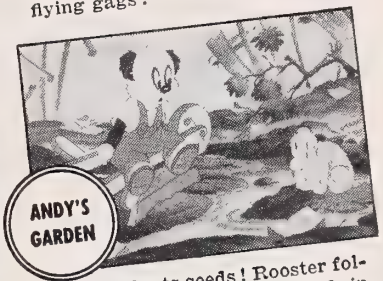
GOODBYE MR. MOTH

Andy's cleaning shop raided by moths! Fur coats eaten—business ruined—Andy wild! Battle with big moths ends with fur-flying gags!



ANDY'S BLACK-SMITH SHOP

Papa Panda, disguised as horse! Andy tries to shoe him! Riot of fun for Andy! Pop gallops away! Andy and Pop in hilarious ending!



ANDY'S GARDEN

Andy plants seeds! Rooster follows him! Andy and bird in howling comedy battle! Rooster pulls gag making seeds sprout in laugh-filled finish!

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Just filmed in Switzerland! Exciting and spectacular shots of America's and the world's greatest amateur sports experts in hot competition on ski, bob-sled and skates at 1948 winter Olympic games . . . the first since 1936!

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I have a__________ 8mm___ 16mm___ Sound___
(name of projector)

ing $4.81 for a magazine load of color film. Mr. Felder should be told that the Canadian filmer is in a much worse position, because securing even a single roll of black and white 8mm. is a unique feat.

Eight millimeter film is almost impossible to get here, and color film is worth its weight in gold. The prices, for above-the-counter sales in reputable stores: black and white double 8mm., $4.01 for 25 feet; color, $5.57. But we still manage to carry on.

Armel Robitaille, ACL
Montreal, Canada.

BIRTH OF A CITY

Dear Sirs: I have read your interesting magazine, Movie Makers, and I feel that I might profit a great deal from the services offered by your organization.

I am associated with the company that is building the city described in the article, *City To Order*, *Collier's*, February 14, and one of my immediate projects is to make a film recording the birth and upbringing of this brainchild.

Carroll F. Sweet, Jr., ACL
Chicago, Ill.

Questions AND Answers

Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers*, c/o Movie Makers.

SLIDE BACKGROUNDS

Gentlemen: I wish to use some of my 2 by 2 inch Kodachrome slides as backgrounds for my movie titles. What would you project them on, and how can I determine the correct exposure for the cine camera?

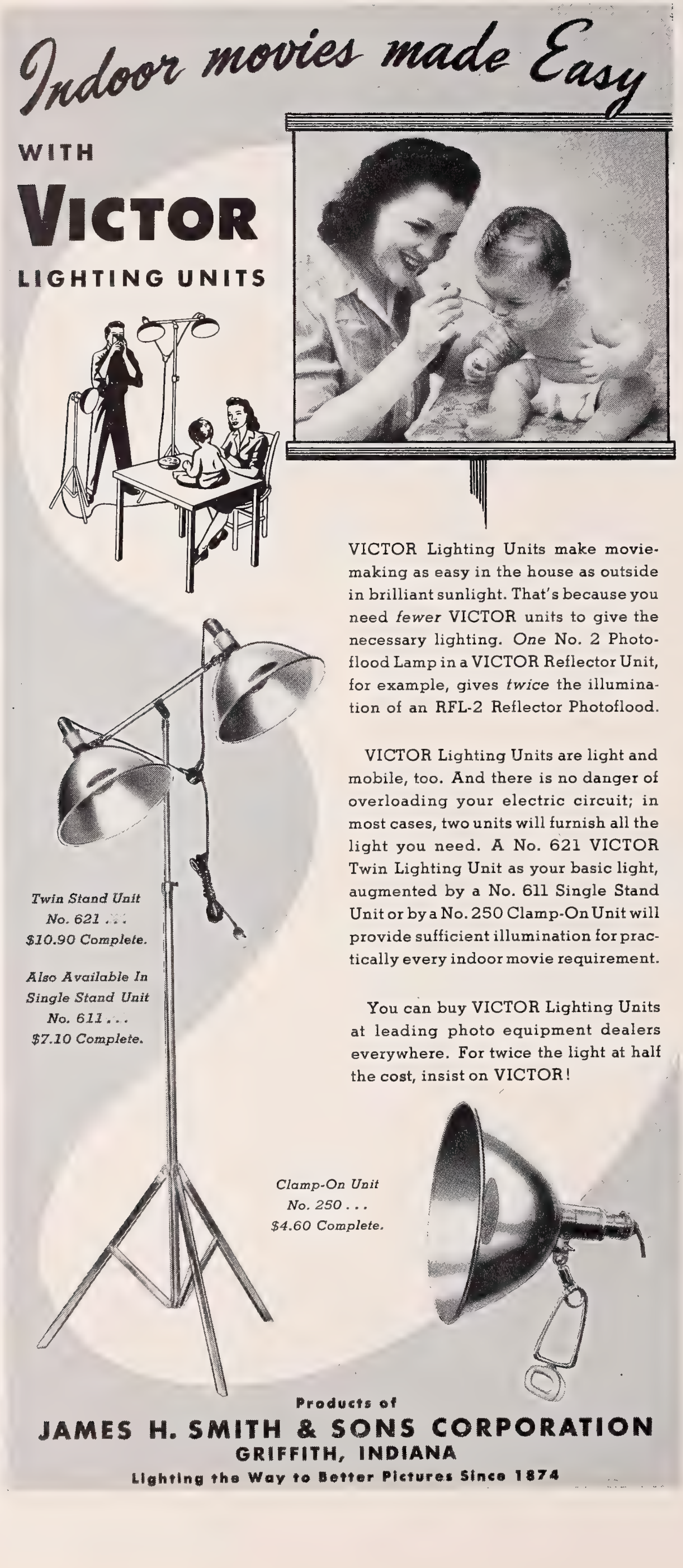
Dr. O. L. Patterson, ACL
Willoughby, Ohio.

Project your slides from the rear on a sheet of ground glass, using the strongest bulb your slide projector will carry. Determine your exposure by meter. Depending on the slide density and lamp power, you may be able to shoot at $f/1.9$ at eight frames a second. If not, you will have to make frame by frame exposures.

US STOPS INTO F/ NUMBERS

Dear Sirs: I recently acquired an old (but I think good) still camera which now has me baffled.

Trouble is the aperture markings, which are preceded by the letters US, read as follows: 4, 8, 16, 32 and 64. How can I translate these into the *f/* numbers I read on my Weston meter? And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Announcing the new CRAIG *16mm*

PROJECTO-EDITOR

Better looking—lower priced—that's Craig's new 16 mm Projecto-Editor! There are new features and advantages not found in any other action editor . . . a larger viewing screen—3¼″x4¼″—gives you a picture in greater detail than ever before . . . Improved illumination increases the picture brilliance of either color or black and white scenes so that the screen image is highly visible, even under the ordinary room lighting conditions. There is new ease in framing the picture —a handy on-off switch is built into the editor case—the cord leads out the back completely clear of all viewing, rewinding or splicing operations.

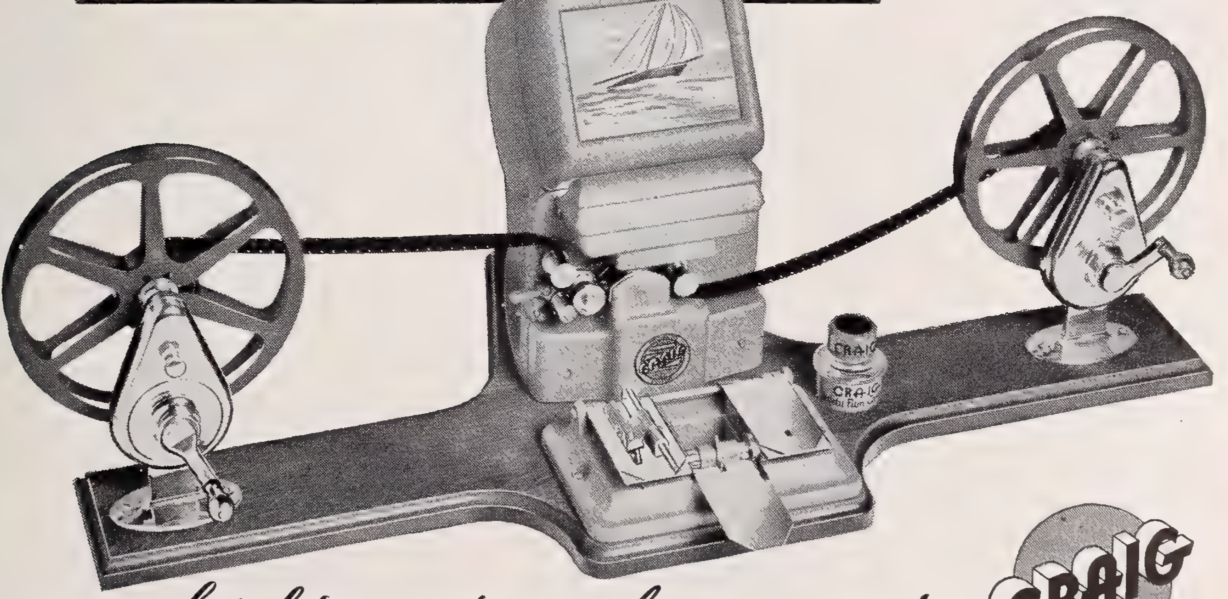
With the new Craig Projecto-Editor you can add Hollywood's touch and smoothness to your own personal home movies. You view each scene *in action* on a miniature screen—edit as needed—rearrange, splice and build unrelated, chopped up scenes into a smooth story telling sequence. Your film may be wound at any desired speed and the action carefully studied. The exact frame can be cut for titling or splicing. There's no guesswork because you *edit in action!*

Craig's new 16 mm Projecto-Editor is complete with a senior splicer and either the Senior or the Craig Master geared rewinds—a bottle of Craig safety film cement mounted on a hardwood base. Editor and Splicer are finished in a rich golden brown crackle enamel—rewinds are chrome plated.

Much of the fun of amateur movie making is in the editing. There's a thrill—and there's fun—and many hours of pleasant enjoyment in editing your own home movies. See it at your camera dealers now!

CRAIG MANUFACTURING COMPANY
1823 South Hope Street, Los Angeles, Calif.

16 mm Projecto-Editor alone retails for	***$47.50***
16 mm Projecto-Editor with Craig Senior geared rewinds	***69.50***
16 mm Projecto-Editor with Craig Master geared rewinds	***71.50***



Larger, brighter pictures... lower priced...
streamlined modern design... ***ACTION-EDITING UNSURPASSED***

CRAIG

EXCEPTIONAL VALUES IN USED MOVIE EQUIPMENT

Listed below are but a few of the thousands of items that are being sold at bargain prices. Every article has our 10 day money back guarantee and is offered subject to prior sale.

USED 8MM CAMERAS

Revere 99—F1.9 Lens—Excellent	$ 92.50
Cine Master—F2.5 Lens—Excellent	48.00
Keystone K8—F2.7 Lens—Good	37.50
Keystone K8—F3.5 Lens—Excellent	32.50
Briskin Magazine—F1.9 Lens—Excellent	92.50
Bolex H8—½ in. F1.9 and 1½ in. F1.9 Lenses—Case—Excellent	249.50
Keystone K8—F2.5 Lens—Excellent	43.50
Keystone K8—F1.9 Lens—Excellent	63.50
Revere 99—F2.5 Lens—Good	79.50
Revere 99—½ in. F2.8 and 1 in. F1.9 Lenses—Excellent	137.50
Briskin Magazine—F2.5 Lens—Like New	67.50
Revere 88—F2.5 Lens—Good	52.50
Kodak 860—F1.9 Lens—Case—Good	72.50
Revere 99—F2.8 Lens—Excellent	82.50
Kodak 8-25—F2.7 Lens—Good	44.50
Kodak 8-20—F3.5 Lens—Excellent	32.50
Bell & Howell Sportster—F2.5 Lens—Good	75.00
Cine Master—F3.5 Lens—Good	39.50

USED 8MM PROJECTORS

Univex P500—Case—Good	$ 49.50
Keystone R8—500 Watt—Excellent	59.50
Revere 85 De Luxe—500 Watt—Good	85.00
Keystone K108—750 Watt—Excellent	97.50
Kodascope 890—750 Watt—Case—Excellent	132.50
Ampro A8—500 Watt—Case—Good	137.50
Kodascope 850—300 Watt—Excellent	32.50
Keystone L8—300 Watt—Excellent	39.50
Bell & Howell Filmo—400 Watt—Case—Excellent	135.00
De Jur 1000—750 Watt—Case—Excellent	119.50

USED 16MM CAMERAS

Keystone A7—F2.7 Lens—Excellent	$ 52.50
Simplex Pockette—F3.5 Lens—Good	27.50
Simplex Pockette—F1.9 Lens—Good	72.50
Victor Mod. 3—F3.5 Lens—Good	75.00
Bell & Howell Filmo 75—F3.5 Lens—Case—Excellent	74.50
Bell & Howell Filmo 70A—F3.5 Lens—Case—Good	89.50
Victor Mod. 4—F2.9 Lens—Case—Excellent	125.00
Bell & Howell Filmo 70D—F3.5 Lens—Case—Good	150.00
Lektro Electric Mag. Camera—F3.5 Lens—Battery and Case—Excellent	62.50

USED 16MM SILENT PROJECTORS

Keystone A74—300 Watt—Excellent	$ 45.00
Keystone A75—500 Watt—Good	49.50
Keystone A82—750 Watt—Good	69.50
Keystone A83—750 Watt—Excellent	89.50
Bell & Howell J.L.—500 Watt—Good	150.00
Bell & Howell Show Master—750 Watt—Good	250.00
Kodascope B—250 Watt—50 V—Excellent	$ 85.00
Kodascope K—500 Watt—Excellent	145.00
Bell & Howell 57—400 Watt—Good	69.50
Ampro Mod. A—300 Watt—Good	87.50
Ampro. Mod. K.D.—750 Watt—Excellent	140.00

USED MOVIE LENSES

15MM. Kodak F2.7 Wide Angle—Adapter Mount—Excellent	$ 50.00
15MM. Kodak F2.7 Wide Angle—For Cine-Kodak K—Good	30.00
20MM. Biotar F1.4—For Simplex Pockette—Good	45.00
1 in. Kodak F1.9—For Mag. Cine-Kodak—Good	50.00
1 in. Wollensak F1.5—in "A" Mount—Good	47.50
1 in. Meyer Plasmat F1.5—in "A" Mount—Good	49.50
1 in. Meyer Plasmat F1.5—in "C" Mount—Excellent	65.00
1 in. Dallmeyer F1.9—in "A" Mount—Good	25.00
1 in. Cooke F1.8—in "B" Mount—Good	59.50
1 in. Cooke F1.8—in "C" Mount—Excellent	65.00
1 in. Cooke F1.8—in "A" Mount—Good	37.50
1 in. Dallmeyer F1.5—in "C" Mount—Good	60.00
1 in. Wollensak F1.5—in "C" Mount—Excellent	40.00
1 in. Zeiss Biotar F1.4—in "C" Mount—Excellent	80.00
1 in. Berthiot Cinor F1.9—in "C" Mount—Excellent	72.50
1 in. Cooke F1.5—in "A" Mount—Excellent	80.00
1 in. Cooke F2.7—in "C" Mount—Good	30.00
1 in. Tessar F2.7—in "C" Mount—Good	30.00
1 in. Cooke F3.5—in "C" Mount—Good	17.50
1½ in. Britar F2.7—in "C" Mount—Good	37.50
1½ in. Wollensak F3.5—8MM Screw-Mount—Good	37.50
1½ in. Berthiot Cinor F1.9—8MM Screw-Mount—Excellent	70.00
2 in. Kodak F1.6 Tele—Adapter Mount—Good	75.00
2½ in. Kodak F2.7 Tele—Adapter Mount—Excellent	50.00
3 in. Kodak F4.5 Tele—"C" Mount—Good	36.00
3 in. Berthiot F3.5 Tele—"C" Mount—Good	62.50
3 in. Kodak F4.5 Tele—Cine B Mount—Good	30.00
3¾ in. Cooke F3.3 Tele—"A" Mount—Excellent	67.50
3¾ in. Wollensak F3.3. Tele—"A" Mount—Good	37.50
4 in. Kodak F2.7 Tele—Adapter Mount—Excellent	62.50
4 in. Wollensak F4.5 Tele—"C" Mount—Good	41.50
4 in. Dallmeyer F4.5 Tele—"A" Mount—Good	52.50
4 in. Wollensak F4.5 Tele—"C" Mount—Excellent	60.00
4½ in. Kodak F4.5 Tele—Adapter Mount—Good	45.00
6 in. Dallmeyer F4.5 Tele—"A" Mount—Good	40.00

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what is the maximum speed of this lens?

William Acker, ACL

Warwick, N. Y.

The diaphragm markings on your old lens are those of the Uniform System (US), which has long since been displaced in all American photographic products by the Ratio (*f/*) system. The numbers you have listed correspond to the following values in the *f/* system:

US:	4	8	16	32	64
f/:	8	11	16	22	32

From this, you will see that the maximum speed of your still camera lens is *f*/8, in the current ratio system.

THE SWAP SHOP

In this column, Movie Makers offers its readers a chance to exchange film footage on varied subjects and items of filming equipment directly with other filmers. There is no charge for this unique service, but your exchange offers *must* be on a swap basis only. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop*, c/o Movie Makers.

PARKS ON 8MM. COLOR

Dear Readers: I have a number of 8mm. Kodachrome films of Colorado scenery. Bryce, Zion and Grand Canyon National Parks, Hollywood and Chicago, that I would like to exchange on a "look-see" basis with other ACL members, for some of their original 8mm. subjects of scenery, flowers, animals or anything else of interest.

Markley L. Pepper. ACL

3620 Newton Street
Denver 11, Colo.

LENS FOR FILM

Dear Sirs: I want to trade a new 8mm. 1½ inch telephoto for two rolls of 16mm. color film or for any used sound on film subjects offered. The lens I have is a Wollensak with a filter.

Phil Golando

1736—73rd Street,
Brooklyn, N. Y.

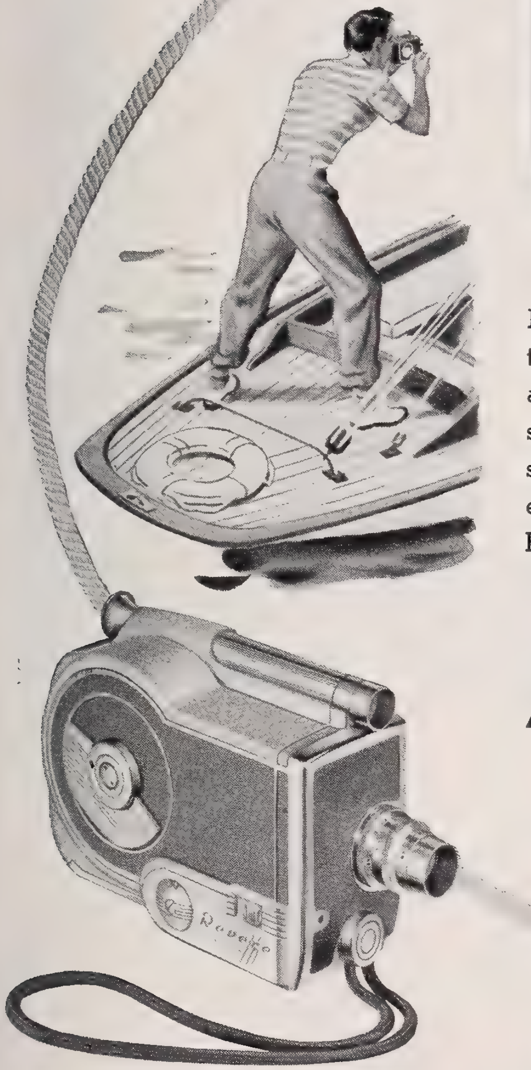
CLUB EXCHANGE

Gentlemen: We want to report that our latest club production, entitled *In The Nick Of Time*, a 400 foot 16mm. Kodachrome "melly-dramy," is now ready for exchange among the amateur clubs of the country, which may be interested in scheduling this for showing at some future meeting.

Dorothy Warner
Secretary

Cinematographers Club of Syracuse
153 Lilac Street,
Syracuse 8, N. Y.

In pursuit of happiness
***Revere** adds*
to your pleasure



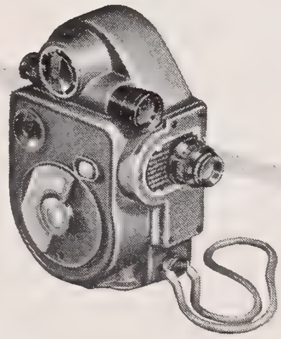
Bring home your vacation fun with Revere! The bright sunshine—the brilliance of sea and sky—the charming sites you visited, all in natural-as-life color movies! It's easy with Revere. So simple to operate, a child can make movies! Ask your dealer to show you the complete selection of superb Revere 8 and 16mm equipment, now available to add pleasure to your living.
REVERE CAMERA CO., CHICAGO 16

Revere
CINÉ EQUIPMENT

NEW! 16MM REVERE MAGAZINE CAMERA!

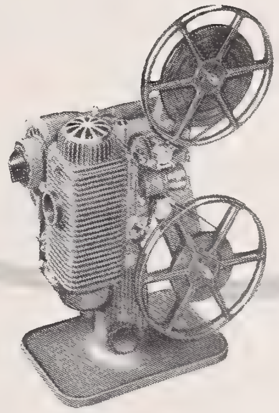
At the price of an "eight," "Revere 16" has rapid magazine loading . . . Micromatic, telescopic view-finder . . . five speeds . . . single-frame exposure . . . continuous run . . . ratchet winding key . . . with F 2.5 Wollensak coated lens. Inc. tax. **$127.50**

Revere "70" Magazine Eight—With F 2.8 Coated Lens, including tax, **$127.50**



REVERE EIGHT "88" CAMERA

Has five speeds, coated lenses, interchangeable lens mounts and a host of other features usually found only on high priced cameras. With F 2.5 Coated Lens—including tax. **$77.50**



REVERE EIGHT "85" PROJECTOR

Brilliant 500-watt illumination . . . Easy threading . . . Positive automatic re-wind . . . 1-inch F 1.6 coated lens . . . 300-foot reel. Complete **$120.00**

It helps keep them from squinting . . .

MANY people use Ansco Triple S Pan Film because it has plenty of speed.

Plenty of speed, so that you can shoot indoors with a minimum of light. You don't need big, overpowering lighting equipment.

And that's a plus (a special plus) when it comes to taking pictures of kids. For it helps keep them from squinting, and squirming, and fidgeting the way they do under hot, blazing lights.

Another plus (and this applies whether you take movies indoors or out) Triple S Pan's speed lets you stop down for extra depth of field. As a result, your subject is in good focus over a much wider range. Your screen images are sharp.

And you'll find (as we've always said you would) that Triple S Pan's long, smooth gradation scale brings a fresh, professional look to your movie scenes.

Right now, get Ansco Triple S Pan Reversible Film at your dealer's. **Ansco, Binghamton, New York.** A Division of General Aniline & Film Corporation.

TIPS ON TITLES If you're taking shots of children, try spelling out the title in toy wooden blocks. Or get one of the youngsters to scrawl the title on a piece of cardboard with black crayon.

ASK FOR

Ansco

8 and 16mm

TRIPLE S PAN FILM

LET'S TRY TIME LAPSE

The slow and magic movements of nature can be brought to your screen through simple frame by frame filming

COOPER JENKINS

TIME lapse movie making is *fun*! You have probably wondered how time lapse movies are made and, because of their seemingly miraculous results, have given up the process as being too complicated.

On the contrary, time lapse filming is simple if you think of it as the *opposite* of slow motion. Instead of the camera running fast, say sixty four frames a second as in slow motion, it runs very slowly. In fact, there is a considerable lapse of time between the exposure of each frame—hence, the name "time lapse." This long time between exposures allows the subject, a flower, for example, to grow or unfold more between exposures than if it were filmed at the normal rate of sixteen frames a second. Later, when the film is projected at normal speed, the entire unfolding of a flower (a process that may have required several hours or even a whole day) will be portrayed on the screen in a matter of a few seconds. There is a tremendous thrill when you see your first time lapse sequence unreel in this way.

SIMPLEST TIME LAPSE

Cloud formations are among the most interesting and simplest of all subjects inviting the amateur time lapse enthusiast. All that is needed here is a camera mounted on a tripod or other suitable support.

The first thing to do in shooting a cloud study is to decide on the amount of time lapse to use between exposures. Two things should be taken into consideration here: (1) the rapidity with which the clouds are moving and (2) how fast you want them to move when seen on the screen. Three or four frames a second usually constitute a good filming speed, but sometimes intervals as long as one second are useful in shooting very slowly moving clouds. Your own judgment and guesswork will serve you well until you get a little experience, for nothing will take the place of the trial and error method.

Best among cloud formations are thunderheads. Even with the naked eye it is exciting to observe the turbulent action that takes place within a gleaming cumulus cloud. How infinitely more impressive it is when this action has been accelerated to four or five times its normal speed by the time lapse camera!

A single frame device is an advantage in this kind of movie making. But, if your camera does not have this advantage, you can still make good time lapse movies. For example, an entire sequence of cloud movements can be single-framed by a series of quick, light taps on the starting button, at the rate of two or three exposures a second for only two minutes. Amazing results can easily be produced by this method.

[Continued on page 129]

Photographs by Cooper Jenkins

CLOUD FORMATIONS, among the most beautiful of time lapse subjects, can be pictured in single frame exposures, without special equipment. The rosebud and the candle require an easy to make timing device.

EIGHT or

THERE is probably no question of more fundamental interest to the amateur filmer than the choice between the 8mm. and the 16mm. systems of filming.

To bring our readers sound guidance on this subject, Movie Makers went directly into the field, to able and experienced amateurs, and asked them for their opinions. All of these amateurs began their filming in Eight. Four of them still work solely in that medium, while seven of them have either added Sixteen to their equipment or switched wholly to that width—for reasons which they explain. Further, to get both sides of the picture, Movie Makers asked similar questions of equipment manufacturers offering both 8 and 16mm. instruments.

Their opinions follow. Save for some shortening of the longer replies and an occasional rearrangement of paragraphs, these letters are unedited by Movie Makers.

Courtesy Idaho State Board of Publicity

SCENIC long shots, with maximum crispness of detail, are better in the larger image of Sixteen, experts agree.

FOR HOME USE ONLY

. . . I originally decided in favor of 8mm. because I reasoned that my home movies would be for home consumption only and a projection throw of about 20 feet to a 30 by 40 inch screen seemed adequate for our needs. Film cost was also an item to be considered, as 16mm. Kodachrome costs over twice as much for the same amount of screen time as 8mm.

During the eight years that I have been using 8mm. film, I have learned that 8mm. is at its best when it is shot in closeups. Crowding too many details into the scene will naturally cause definition to suffer. This condition prevails also in the 16mm. and the 35mm. theatrical films.

If my original plans had called for exhibiting my films to larger than living room groups, I would have decided on 16mm. film and equipment. Also, had I thought in terms of possible future commercial returns, 16mm. would have been the logical answer.

As it is, I like 8mm. film and equipment because of its compactness. My first impression of the diminutive 8 was that it offered a challenge. I have been having fun ever since squeezing the best out of it.

Fred Evans, FACL
Sherman Oaks, Calif.

SERVES VERY WELL

. . . My opinion is that the 8mm. film serves very well for *all kinds* of filming for at least 75 to 90 percent of amateurs. It is especially suitable for family filming (children, vacations, etc.). Moreover, I have seen 8mm. film shown before 150 to 200 people with satisfactory results.

However, 16mm. filming is superior, in my opinion, to 8mm. when it comes to filming scenic pictures including considerable detail. Also, it is superior in showing to large groups.

After five years with the 8mm. camera and projector (which I still use almost exclusively for family filming), I have added 16mm. for the following reasons: (1) I was a little interested in commercial sound films; (2) I was also interested in a projector on which the speed was controlled by a governor, as I have been matching my films with musical background, recorded on wire. However, I understand that this can now be done with 8mm., as per the numerous articles in the magazines.

Frank W. Dibble, ACL
Chicago

USED BOTH SIZES

. . . As an active movie maker and one who has used both sizes, I am glad to get a chance to air my views on the age old question which confronts the beginning filmer—that of choosing between 8 or 16.

If given half a chance, I believe the 8mm. system will enable the user to produce movies which will satisfy the most ardent hobbyist. Providing he recognizes the limitations of 8mm. and stays within them (i.e. films largely in closeup and under lighting conditions that will enhance rather than detract from the picture's sharpness), he can project to surprisingly large audiences.

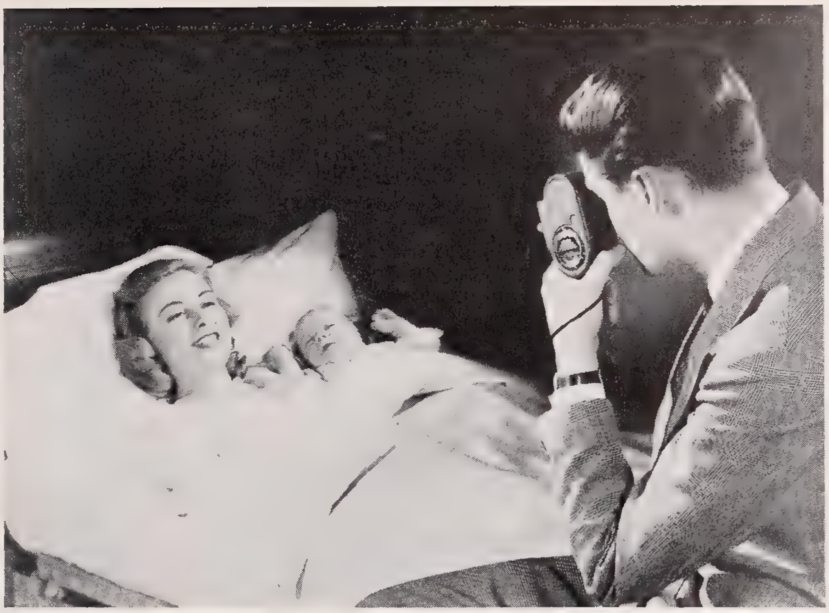
If, on the other hand, he has any intention of selling any of his footage or wishes to screen to theatre size audiences, the filmer should choose the 16mm. system. However, theatre size does not necessarily mean theatre quality, and, unless he intends to justify it by his film offerings, no point is gained by its use.

Also, there is the matter of cost. Not only does everything connected with 16mm. cost more than 8, but it requires twice as much film footage to equal the same screen time. Better an 8mm. that one can afford to operate than a 16mm. that proves so expensive it is seldom used.

Even where cost is no object, I hesitate to recommend the use of 16mm. to start with. Personally, I give full credit for what advancement I may have attained to the forced use of 8mm. I often envied the guys who could afford to use 16mm.; now I realize that, instead of being a handicap, the forced use of 8mm. was my biggest blessing. For, in order to hold my own with the 16mm. boys, I was forced to take advantage of every little trick of filming known—and even invent a few of my own.

SIXTEEN?

Eight meets my budget, and fine for family films, say eleven able amateurs in this unique forum on filming's keenest question. The manufacturers agree.



Courtesy Bell & Howell Company

IDEAL for all home filming, easy on the pocketbook and at its best in medium shot or closeup are the enthusiastic votes on Eight, of able amateurs.

To sum it all up, I am of the opinion that the 8mm. system is entirely adequate for the most ardent hobbyist and is the size to be desired for a starter whether he can afford larger or not.

Al Morton, FACL
Salt Lake City

BETTER WHEN LIMITED

. . . It is my impression that 8mm. movies are better when planned scenes are limited to closeups, medium close and, occasionally, medium long shots of the principal objects (people or things). The usual long shot is invariably a risk. It is likely to fall short of the desirable sharp definition of outline, form and color ordinarily obtained in shorter distance shots.

The users of 8mm. film should bear in mind that this width is for projection in the home. Projection of this size film is optimal within the limits imposed by a screen size approximating 35 by 50 inches and when using a bulb of 500 or 750 watts.

I continue to use 8mm. because at present I cannot afford the investment required to switch entirely to 16mm. In other words, when economy must be observed, I favor 8mm. I want ultimately to switch to 16mm. because (1) it can successfully be shown to larger audiences and (2) for commercial purposes, 16mm. can be enlarged to 35mm., whereas with 8mm. this is not feasible.

Dr. W. Lynwood Heaver, ACL
New York City

NO GREATER INTEREST

. . . I also agree that there is no question of greater interest to the amateur filmer today than the choice between 8mm. and 16mm. movies. I have this question asked me at least once a week by some customer at my place of business.

I answer with questions of my own. Are you going to use your movie camera to supplement the snapshots you take with your box camera—the children at Christmas, birthdays and the like? Are the pictures to be shown just to family, relatives and friends? Is 8mm. equipment all you can afford? If the answer to these questions is yes, I tell them that by all means 8mm. is for them.

Now, after a three year start with 8mm. camera and projector, we have switched to Sixteen. We did this primarily because we now put so much time, effort and money into our pictures that the difference in cost of 8mm. and 16mm. film is no longer of such great importance. Our switch was due also to the fact that we show our pictures so often and to such large audiences. Still another reason for our change was because we plan to take some travel pictures in the future and the long shots are so much sharper in Sixteen.

But if only 16mm. film had been available when we got started, we never would have felt we could afford this wonderful hobby.

Ryne Zimmerman, ACL
Milwaukee

THREE THINGS TO DECIDE

. . . I think there are three major things to decide before buying a movie camera.

(1) The expense. How much do you want to spend for equipment and how much for upkeep? When one is just starting out to make movies, many mistakes are made and a good deal of film is wasted. If you use 8mm., you won't mind using the scissors as much as you would with the more expensive film.

(2) The purpose. What is the purpose for which your camera will be used? 8mm. is very good for family pictures, especially where there are children. Closeups and medium shots are what you will want mostly with them, and that is where 8mm. is at its best. There is no doubt that 16mm. is sharper in the long shots and that the 8mm. projection field is limited to a certain point. So, it really depends upon the type of movies a filmer wants to make.

(3) The weight. All of the 8mm. equipment is much lighter in weight than the 16mm., is easier to handle and easier to carry around. It is also easier to store. But again, it depends upon what kind of movies the filmer wants to make, whether this factor would enter into one's decision.

I shoot both 8mm. and 16mm., and this is the way I feel about them.

Mildred J. Caldwell, ACL
Long Beach, Calif.

REASONS OF ECONOMY

. . . When I began taking movies in 1938, the decision on the use of 8mm. was entirely for reasons of economy. And when I speak of economy, I want to emphasize the cost of film rather than the equipment to be used.

Now, when one can afford only 8mm. films there are limitations on screenings—to smaller audiences on smaller screens. Filming plans are limited to the kind of family and vacation pictures which will serve as

[Continued on page 118]

Arrange before you edit

Adequate equipment and orderly methods make editing a pleasure. Both are discussed here

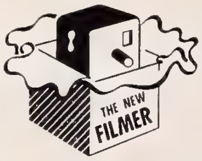
JAMES W. MOORE, ACL

FOR those amateur filmers who have only recently joined the party, it occurs to us that some few words in elaboration of the editing picture story opposite may be of aid and interest.

Let's take a quick look, to begin with, at the arrangements more or less necessary for the editing process. The one completely essential accessory is the splicer. This, as you probably know, is the flat, black gadget in the center of the editing arrangements pictured. Its function is to join together strips of film which have been cut apart and rearranged in editing. This joining is actually done by a chemical solvent called film cement, and there is no feasible way of doing it save with a film splicer. So, item one, you need a splicer.

Second accessory of importance among your editing tools probably is a set of rewinds. In the pictures, these are the shiny uprights at each end of the editing assembly; and, as should be clear, their purpose is to provide an easy method of running varied lengths of film backward and forward for examination and handling. While these operations *can* be carried out on your projector, it is a slow, clumsy method, so that rewinds are the desirable answer. The ones pictured are of the largest size, accepting the 1600 and 2000 foot 16mm. reels. Smaller ones are offered for the 400 foot 16mm. or 200 foot 8mm. worker.

A third item of equipment, facilitating your editing operations, is some arrangement for visual examination of the footage, scene by scene. This is best done by the use of an action viewer (as pictured), through which lengths of film may be wound at will for small-scale projection on the ground glass viewing window. Functions of the viewer are two-fold: (1) to make easy identification of the subject matter and action of each scene, and (2) to determine the exact frame at which a given scene should be cut in critical editing.



Again, these operations of the editing routine *can* be carried out in other ways—but the action viewer is the best solution. Perhaps next best is the use of one's projector, especially if it is equipped to project both forward and in reverse. A second method is simply to examine the film (mounted on the rewinds) in the hand, with the aid of a small magnifying glass. This latter way, however, will be found noticeably tiring in any major editing job.

Fourth physical necessity for orderly editing is some method of temporarily storing and identifying the short strips of film which are the individual scenes. In our picture story, this is being done in a commercial variant of the egg box idea—a method which also can be adapted to druggist's pill boxes and other small containers. Other systems call for a vertically hung backboard on which are aligned a series of numbered hooks for small coils of film, or a large, cloth lined box or barrel into which loose lengths of film can be draped, with a numbered end of each secured at the container rim. Some form of film storage arrangement is quite vital to any extended editing operation, or you will soon find your film clips on the floor and yourself in a mental mess.

So, in due course, you get yourself one or another of these editing aids. Your first temptation—and a natural one—is to hop right in with the scissors and to start cutting your small, processed reels into separate scenes. *Don't do it!* For there is no point in breaking up these easily handled long lengths into not so easily handled short lengths until you know where you want the individual scenes to go.

Thus, your first basic editing operation will be to get down on paper a simple, straight forward listing of each scene contained in the material you have to work with. In our picture story, this task is shown as preceded by a preliminary splicing together of all the processed footage on one big reel, for easier handling. This is an excellent idea but not wholly necessary. The scene listing is.

This listing should be in the numerical order in which the scenes occur on their several reels. After each number you will make a brief notation describing the scene, such as: *Medium shot, car and trailer enter left background, move right forward to a stop.* If there are any weaknesses in the scene—over or underexposure, edge fog and the like—these should be noted following scene descriptions. Also, if you have progressed to such effects as fades or dissolves, it is important to jot these down.

So your basic scene listing is completed. If, in your filming, you have got to the point where you can discard imperfect footage without argument, now is the time to do it—as pictured. If not, let's move on to the next editing step—the real heart of the operation.

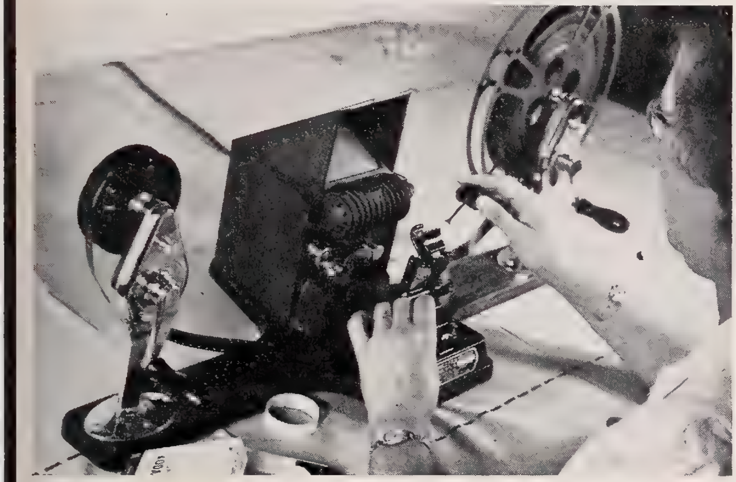
Still without cutting up the film, take your scene list, some fresh sheets of paper and your imagination in hand. It is on the fresh paper that the real editing is done, as follows: (1) Write a tentative subtitle for the first sequence, suggesting what you want these scenes to say. (2) List underneath this subtitle, in their new numerical order, the scenes you intend to include in the first sequence, identifying them only by their original order numbers. Your listing might read like this: 1—3; 2—4; 3—1; 4—7; 5—2, indicating that the five scenes comprising the first sequence are scenes number 3, 4, 1, 7 and 2 in the original scene list.

When you have gone through all of your present footage in this way, plotting the sequence orders, you are now ready to start cutting. But don't be in a hurry. You can't cut and store all your footage at once. So take it easy, one sequence at a time. Cut out the scenes needed, store them under storage numbers corresponding to their original numbers, then refer to your sequence scene listings and splice them together on a small reel. Go at each sequence in the same way, calmly, methodically and in order. You'll soon find that editing is great fun.

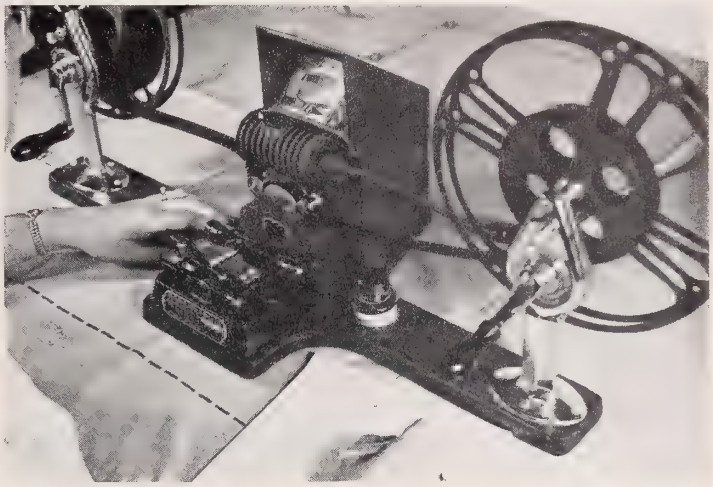
EDITING IS EASY

Six simple steps comprise the basic editing process, picture storied here by a veteran filmer

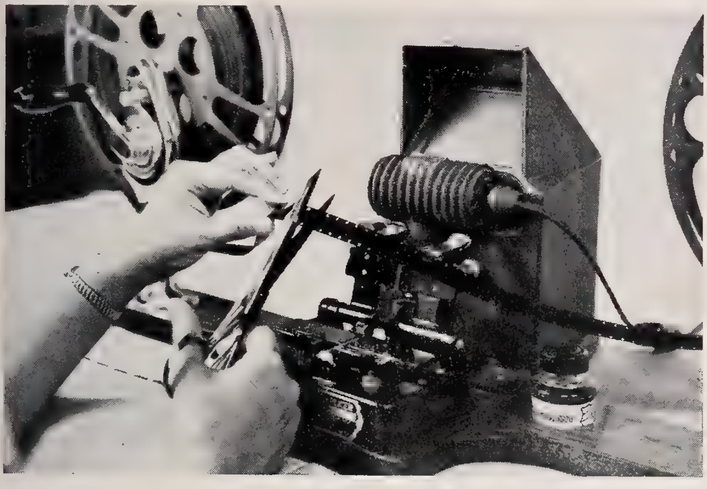
Photographs by Frank E. Gunnell, FACL



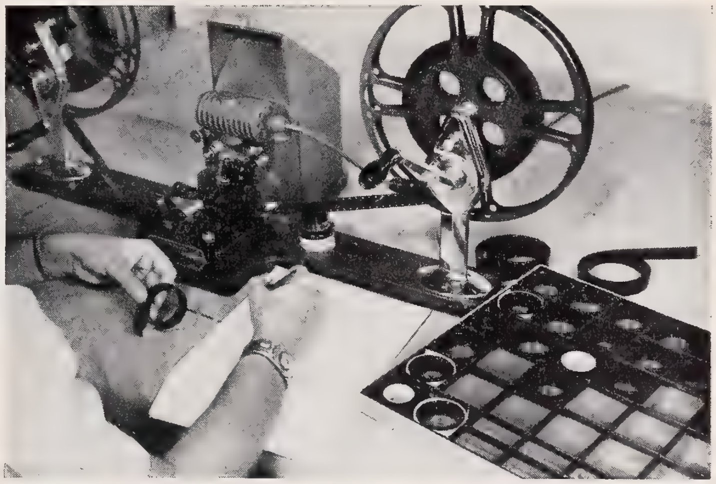
JOINING the small processed reels together on one big reel, for convenience in viewing, is the first step in interesting editing procedure. Individual white leaders should be removed.



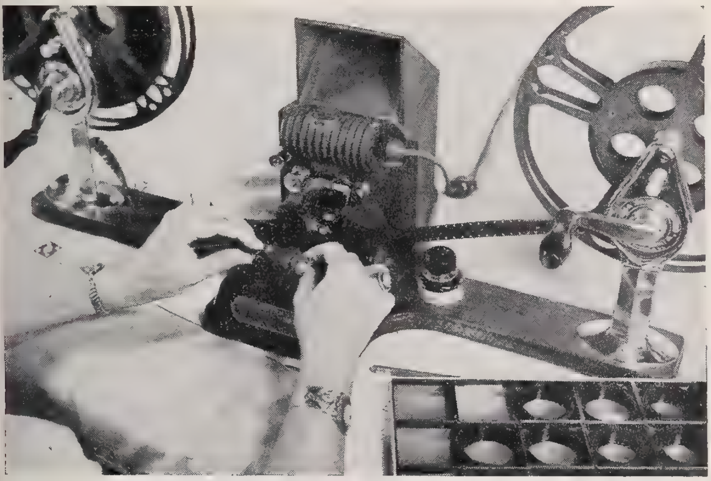
JOTTING down a scene by scene record of the order of uncut scenes is the second step in editing operations. Simple notes, describing only what you see, can be made from viewer or projector.



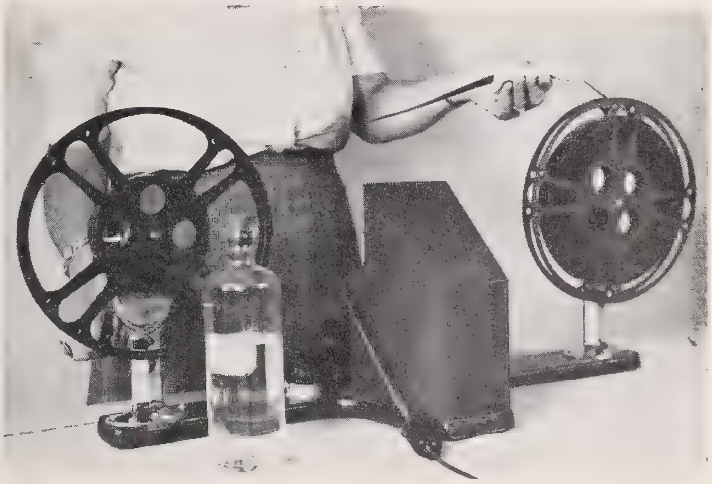
CUTTING out all unsatisfactory or unnecessary footage, previously noted in the scene listings, is the third and often most difficult editing move. Holding film by edges only avoids finger marks.



REARRANGING scenes in sequence order, the heart of editing operations, is first done on paper by referring to original scene listing. Compartments are numbered to correspond to scene notations.



SPLICING scenes and sequences together in the correct order is now a simple mechanical operation only. Confusion and unnecessary film handling are avoided by this system of pre-editing on paper.



CLEANING the completed film before projection should be the final step in editing routine. A soft cloth, just moistened with cleaning fluid or carbon tetrachloride, is correct for color film.

FATHER has a baby

R. V. ELMS, ACL

EVERYBODY makes family pictures. There is something about a baby and a roll of film which makes your finger itch for the release button.

With a first camera and a first baby, the fact of producing any movie at all is a satisfying thrill—for a while. After that, this random film burning can be passed off as record shots. And, of course, these can be edited later into a sort of newsreel.

It is not my intention to say that this type of movie should never be made. It fills a real need. It does not, however, command much audience attention outside of the family. *You* know the familiar jokes about bored audiences for the family film. Don't they ever stir you to *do* something about it? They do? Then here is something you *can* do about it.

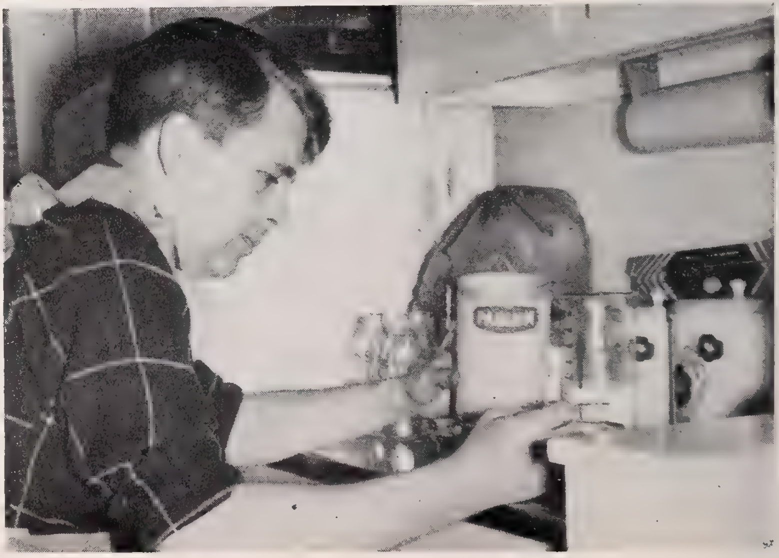
This is going to be a baby picture, about a very young baby. Since it is going to be interesting, it must tell a story. And, since you are going to tell it with a movie camera, it must move. Finally, the weather being less than perfect for outdoor shooting, it is going to be done in the house. These conditions should not be taken as limitations, but as guides to the design of your story. So let's make it short and simple, no fancy sets, no difficult acting assignments and all lighting done with two, three or four No. 2 Photofloods.

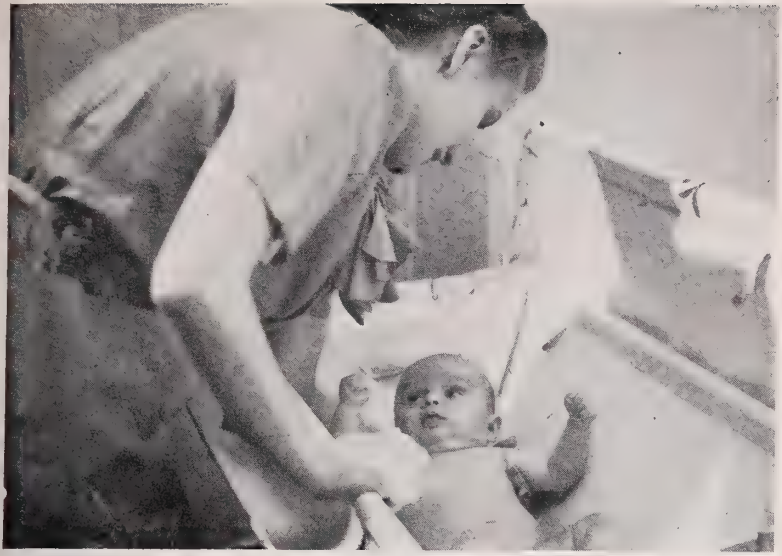
A baby is a perfect actor, but he will not respond to direction. You can film him doing only what he wants to do. This is fine, but it will not in itself tell your story. The most obvious thing is to shoot *A Day in the Life of Baby*. Baby eats, sleeps, is bathed, fed and taken for a stroll in the carriage. Mother and Father do these things for or to him—and thus the cast is complete.

But perhaps this all seems a little too obvious. It has been done countless times. How can this get any more interest from your friends than the

FATHER, the forgotten man in the family film plan, gets featured billing in this lighthearted Day in the Life of Baby theme. Mother and Baby, however, appear regularly in alternate action with Pop's kitchen police.

Photographs by Jordan C. Smith





Photographs by Whitney Darrell

Don't pity poor Pop, engulfed in the dishpan, diaper and formula circuit. Feature him in your next family film, instead

button pushing? Well, Hollywood takes the Boy-Meets-Girl theme and does pretty well with it, year in and year out. It's all a matter of dressing it up and being a little different.

So let's take our Day-in-the-Life story and shoot it from a different angle. Besides being a lot of fun, babies are a lot of work. Maybe Mother actually does most of the work, but Father would have you believe that *he* carries the load. Poor Father, nothing but a drudge. Washing, formula making, diapers, spinach—all keep him very busy. But even this part need not call for much acting from Father. In fact, the less that amateurs act and the more the camera tells the story by suggestion, the better will be the film. Mother's part in the story can be calm and competent, her natural self doing for baby whatever has to be done.

Having settled our actors and the basic story idea—the trials of poor Father—the next problem is one of putting movement into comparatively static scenes. It isn't easy to take pictures of people moving around much in a house or, even worse, a small apartment. The first difficulty is that of lighting large areas. It just takes more Photofloods than most of us have. Even if you have them, it is dangerous to load the average 15 ampere house circuit with more than three No. 2's each.

Apartments particularly hamper the taking of large areas because there is no place to set the camera. You can overcome this to a certain extent with a wide angle lens, but the lighting troubles remain. What to do? Quite easy; just hold to the original idea of simplicity. Take the picture in medium shots and closeups and put in the motion by cross cutting. This will also develop contrast which is an essential part of this—or any—movie.

Show a scene of Baby being prepared for his bath, then follow with Father in the kitchen up to

[Contd. on page 127]

THE FAMILY FILM

The Clinic

Pictures, plans and ideas to solve your filming problems

CURRENT TESTER

A simple but foolproof device for determining whether an unknown current outlet is supplying alternating or direct power can be made from a one quarter watt neon glow lamp, obtainable at regular electrical supply houses. The lamp is mounted in the small sized socket of the common night light designed to be plugged directly into the outlet.

When this unit is connected with AC, both halves of the neon filament will glow. When the power being tested is DC, only one half of the neon lamp will light up. I find such a simple testing device invaluable in protecting my double turntables when they are used in strange communities.

Stuart D. Burdette
Los Angeles, Calif.

NO BREAK IN THE SHOW

My brother in law, Matt P. Joyce, and I have worked out a projection booth which, because we use both his projector and mine, makes it possible for us to show films without the annoying interruption of changing reels. The photograph on this page makes the plan clear.

The booth, which has three sides, cuts off unwanted projector light from both indoor and outdoor audiences. It is painted black on the inside; all panels are padded with quarter inch felt at the joints. In the photograph, the booth is shown lower than it is placed for projection. It should, of course, be high enough to permit the operator's head to be inside.

So that both projectors may be used alternately, to give continuous projection, a three way electric switch is placed on the panel board, controlling the two machines and the house lights. The opening at the top center permits the operator to see the screen.

Harry J. Desko
Kansas City, Kans.

REPLACING CLAMP TUBING

After years of constant use, the protective rubber tubing on a clamp-on reflector for indoor lighting will become dry and brittle. Eventually it will break off in spots, leaving bare metal. This damage causes not only scratched furniture, but it actually impairs the efficiency of the clamp.

A length of windshield wiper hose, which will be found at any automobile supply store, makes an ideal replacement. The one eighth inch inside diameter of the wiper tubing will just fit the wire loops of the lighting clamp. Since the walls of the hose are thicker than ordinary rubber tubing, the increased cushion will give even more strength to the clamp.

Tom Griberg, ACL
Moline, Ill.

CEMENT THICKENER

If your film cement is not holding splices well, you can improve it greatly by adding between one and two inches of 8mm. or 16mm. film base, cut into small pieces which soon dissolve in the cement. Be *sure*, however, to remove all emulsion from the film first, by soaking it for a time in water.

R. H. Adair, ACL
Oak Park, Ill.

EAR SYRINGE CHASES DUST

I used to be bothered with dust in the aperture of my projector, when it was in use, even if it had been cleaned well before projection. No amount of blowing with my own breath helped to clear the image. Then I found that a small rubber ear syringe, which we had used for our baby, did a better job. Placing its tip near the aperture and squeezing the bulb repeatedly cleared away the dust and fuzzy particles, without interfering with the projection.

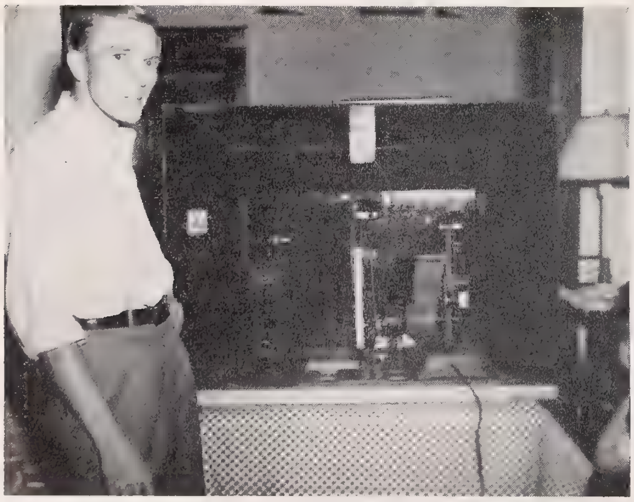
Herbert Greenwald
New York City.

CONTRIBUTORS
TO

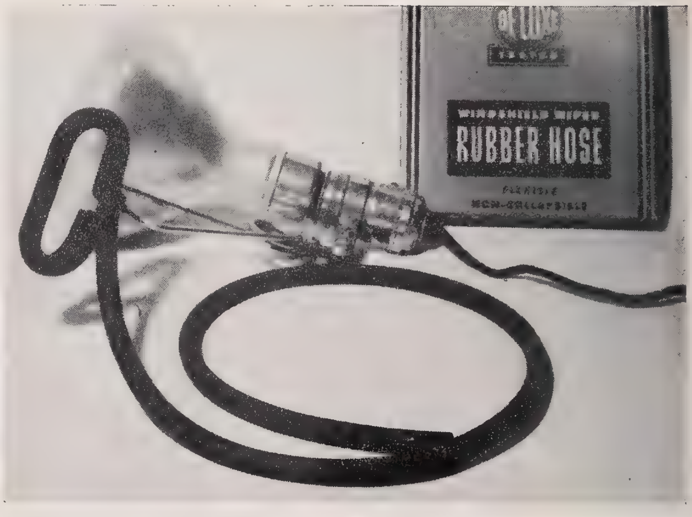
The Clinic are paid from $2.00 to $5.00 for ideas and illustrations published.

Your contributions are cordially invited. Address them to: *The Clinic*, Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.



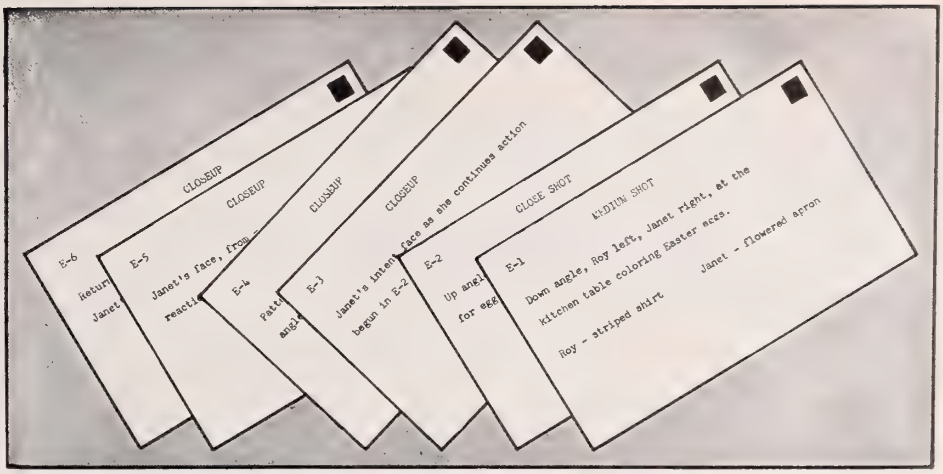
DOUBLE projector housing, equipped with three way switch, controls room lights and projector operations, reports Harry Desko.



RUBBER HOSE, designed for use with auto windshield wipers, gives a new grip to worn clamp-on lighting units, says Tom Griberg, ACL.

It's in the cards

HARLAN WEBBER, ACL


E-6
CLOSEUP
Return
Janet
E-5
CLOSEUP
Janet's face, from
reacti
E-4
CLOSEUP
Patt
angle
E-3
CLOSEUP
Janet's intent face as she continues action
begun in E-2
E-2
CLOSE SHOT
Up angl
for egg
E-1
MEDIUM SHOT
Down angle, Roy left, Janet right, at the
kitchen table coloring Easter eggs.
Roy - striped shirt
Janet - flowered apron

CAMERA POSITION, setting, action and costumes are under finger tip control when plotted on file cards shown above. The spots are in color to key the locale.

WOULD you be interested in trying a card file method of planning your next movie? It will save you time, thought and the risk of making errors because (1) it will simplify the organizing of your shots into groups for identical lighting arrangements, settings and costumes and (2) it will help you unscramble the shots when the films come back from the processing station. The method is not new. I've used it for a number of years—and liked it. Maybe it will appeal to you too.

First, you make a simple outline on paper of the proposed movie, hitting only the high spots of the sequences. Then follows a detailed outline on paper, breaking the sequences down into individual scenes and subtitles. Main title, credit titles and end title are included in their proper order.

Next you go down the margin of the outline and label the titles and sequences with different letters. There is considerable latitude as to how this is performed in detail, but you might label the main and credit titles A, the first sequence with its subtitles B, the second sequence C, and so on.

You are now ready to transfer the outline to three by five inch file cards. Letters, with numbers after them, are placed in the upper left hand corners of the cards for easy reference. You might label the main title A1, and the credit titles A2, A3, etc. Scenes in the first sequence would then be B1, B2, B3, etc. On each card is noted the camera position: i.e., *Long Shot*, *Closeup*, etc. Also noted is the action in the scene, or the words in the title or subtitle. The sketch shows a series of cards filled in for the actual movie scenes reproduced below.

E-1—MEDIUM SHOT—Down angle, Roy left, Janet right, at the kitchen table, coloring Easter eggs. Roy, striped shirt. Janet, flowered apron.

E-2—CLOSE SHOT—Up angle, to show their faces, as Janet reaches for egg to hand to Roy.

E-3—CLOSEUP—Janet's intent face as she continues action begun in E-2.

E-4—CLOSEUP—Pattern of dye cups, as seen from Janet's angle, as Roy begins to dye new egg.

E-5—CLOSEUP—Janet's face, from Roy's viewpoint, in reaction shot to E-4.

E-6—CLOSEUP—Return to Roy's activity, as seen from Janet's viewpoint.

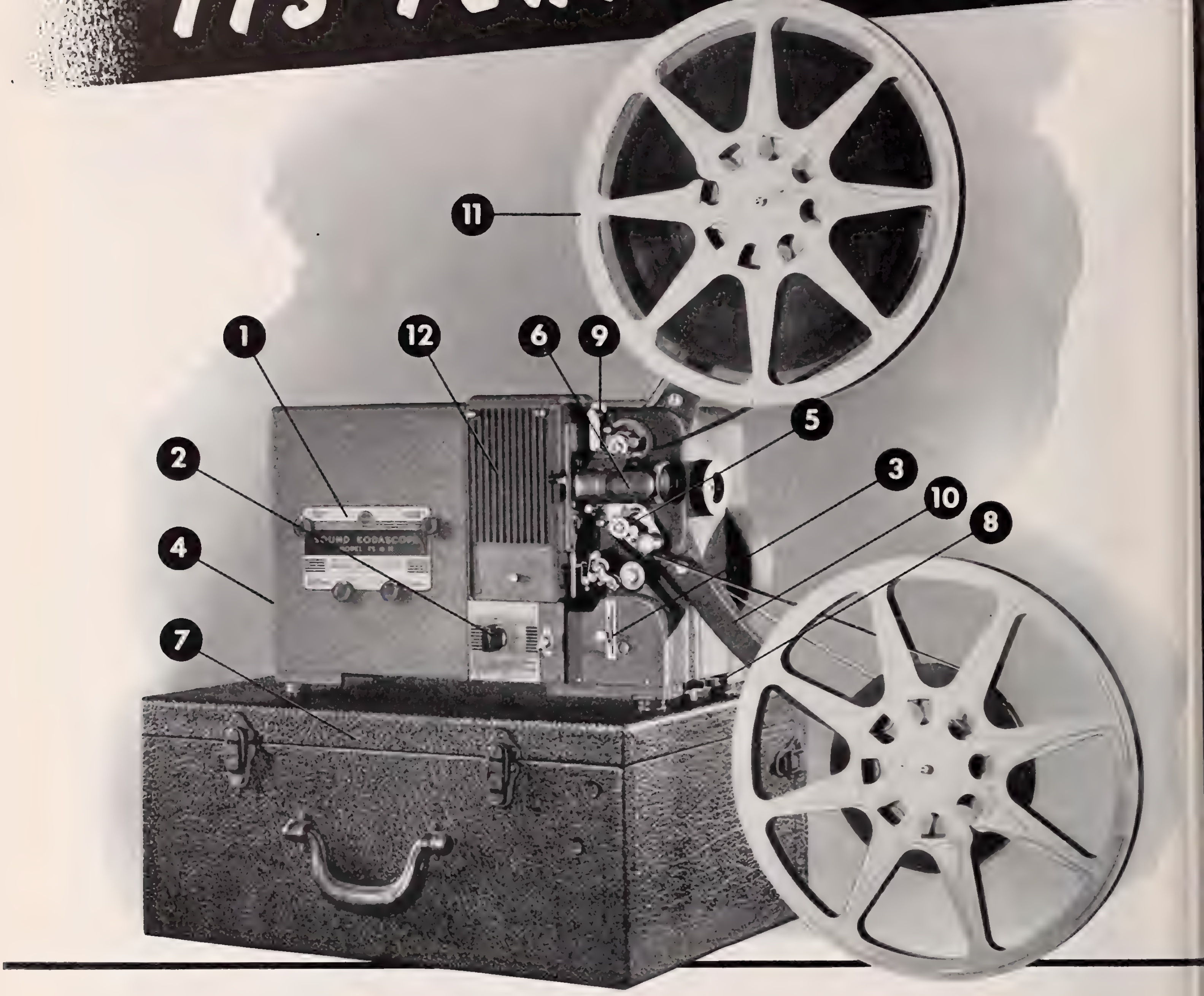
During the transferring operation, improvements can be made in the original draft by making changes that come to mind, adding or deleting scenes at will; and, while shooting the scenes, further changes can be made easily. So the method offers considerable flexibility.

Then, too, you can keep a [Continued on page 123]

Plot your film plan on file cards, says this 8mm. amateur, and save time in both filming and editing

8mm. scenes by Harlan Webber, ACL

ITS FEATURES TEL



1. Sound movies at your finger tip! Controls are clearly marked and are centralized for full operating convenience.
2. A single switch starts motor, turns on brilliant 750-watt projection lamp, for showing sound or silent movies.
3. Superb tone reproduction from all types of 16mm. sound film through this special Fidelity Control.
4. Microphone or phonograph can be attached to permit addition or "mixing" of voice or music.
5. Threading the film, whether sound or silent, is almost as easy as with a silent projector.
6. Thread light illuminates sprockets and "gate" so that film can be threaded without use of room lights.
7. "FS-10-N" can be set on top of closed case, as shown, or can be operated without removal from opened case.
8. By means of handy tilting adjustment knob, it's easy to line up projection beam with center of screen.
9. Simple "clutch" engages rewind mechanism for fast, smooth rewinding of film after reel has been projected.
10. Reel arms are detachable. They pack snugly in projector case and can be attached to the machine in a few seconds.
11. "FS-10-N" accepts reels through the 2000-foot size (1600-foot reel shown)—55 minutes of sound movies!
12. Lamphouse cover can be quickly removed for inspection of lamp or cleaning of reflector.

E STORY . . .

o teach, train, or entertain with 16mm. sound or silent ilms—SOUND KODASCOPE FS-10-N PROJECTOR

AZING versatility . . . truly satisfying brilliance . . . lendid tone reproduction . . . remarkable ease of op- ation. That, in brief, is the story of Sound Kodascope -10-N Projector.

No "mystery story," either! You can get the facts m lots of people—home movie enthusiasts, lecturers, ucators, athletic coaches, sales demonstrators, and dustrial training supervisors. They'll tell you how S-10-N" meets *their* requirements for showing both und and silent 16mm. movies . . . their experience ll prove to you that it can serve *you* to your full isfaction.

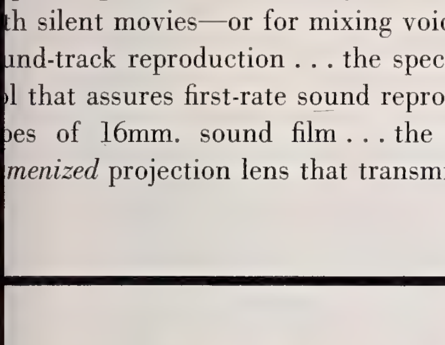
Or take a look at the machine itself. A quick glance veals many of its most important features and advan- ges: the clearly marked, finger-tip-handy controls at make operation as easy as tuning in a radio . . . simple arrangement for threading sound or silent n . . . the jack for plugging in microphone or phono- ph to provide commentary or background music h silent movies—or for mixing voice or music with und-track reproduction . . . the special Fidelity Con- l that assures first-rate sound reproduction from all es of 16mm. sound film . . . the super-fast *f*/1.6 *menized* projection lens that transmits images to the screen with marvelous crispness and clarity. This lens is interchangeable with five others, for "tailor-made projection"—the right-sized image, correctly illuminated, on practically any screen, at almost any distance.

And—to mention but two—there are such noteworthy "built-in" features as the powerful high-fidelity amplifier, especially engineered for sound-projection service, and the rotary stabilizer, which keeps the film moving smoothly and at uniform speed at the critical point where the sound is picked up—a definite aid to uniform, top-quality reproduction.

Easy to carry . . . easy to use

It's no trick at all to go into action with the "FS-10-N." The two sturdy, well-balanced carrying cases house speaker, projector, connecting cords, and take-up reel. Open up, set up, and you're ready to show movies that *look* wonderful, *sound* wonderful . . . movies your audiences will thoroughly enjoy and appreciate.

Your Kodak dealer will be glad to answer any questions you may have about this superior, popular 16mm. sound projector. Better stop in and see him at your earliest opportunity!



Sound movie shows at home, in clubroom, store, church, school, or public auditorium! Either single- or twin-speaker unit can be supplied with Sound Kodascope FS-10-N Projector—the latter being recommended when maximum volume and coverage are desired.

A truly portable outfit! The two cases house projector, speaker, reel arms, take-up reel, and connecting cords . . . weigh but 47 and 25 pounds. The Cordomatic speaker cord for the single-speaker unit permits extension to the exact length desired, plus automatic retraction.

ASTMAN KODAK COMPANY • ROCHESTER 4, N. Y.

Kodak

ITS FEATURES TEL

1

2

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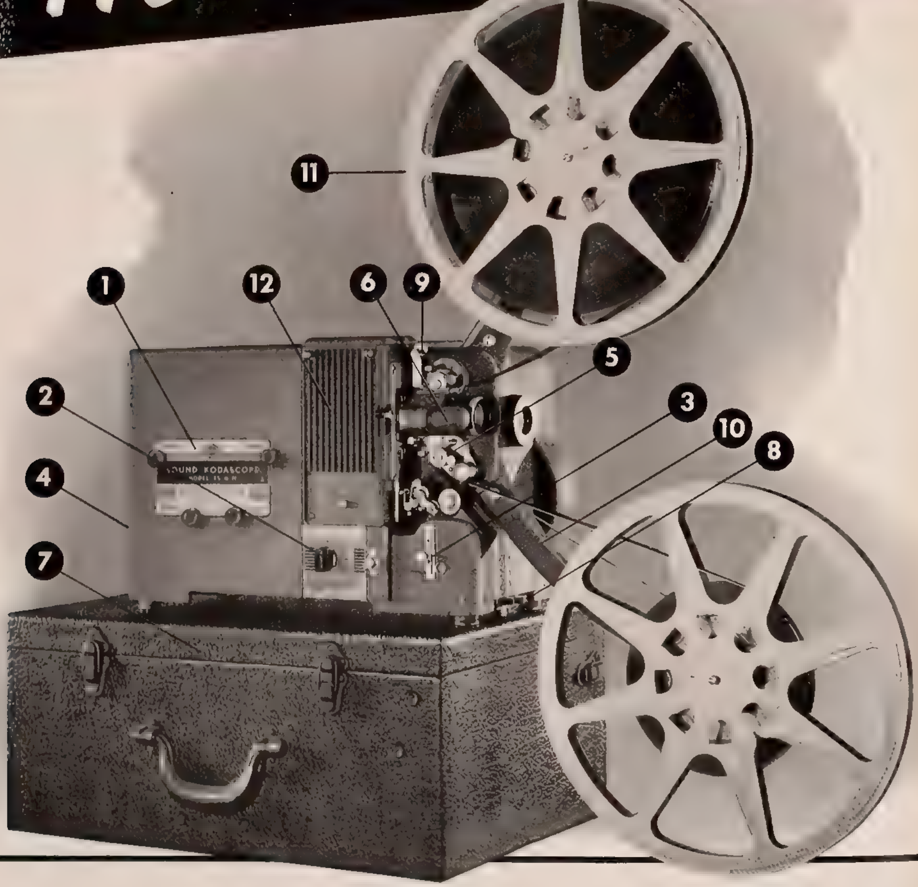
6.

be threaded without use of room lights.

lamp or cleaning of reflector.

ITS FEATURES TELL HE STORY . . .



To teach, train, or entertain with 16mm. sound or silent films—SOUND KODASCOPE FS-10-N PROJECTOR

AMAZING versatility . . . truly satisfying brilliance . . . splendid tone reproduction . . . remarkable ease of operation. That, in brief, is the story of Sound Kodascope FS-10-N Projector.

No "mystery story," either! You can get the facts from lots of people—home movie enthusiasts, lecturers, educators, athletic coaches, sales demonstrators, and industrial training supervisors. They'll tell you how "FS-10-N" meets *their* requirements for showing both sound and silent 16mm. movies . . . their experience will prove to you that it can serve *you* to your full satisfaction.

Or take a look at the machine itself. A quick glance reveals many of its most important features and advantages: the clearly marked, finger-tip-handy controls that make operation as easy as tuning in a radio . . . the simple arrangement for threading sound or silent film . . . the jack for plugging in microphone or phonograph to provide commentary or background music with silent movies—or for mixing voice or music with sound-track reproduction . . . the special Fidelity Control that assures first-rate sound reproduction from all types of 16mm. sound film . . . the super-fast f/1.6 *Lumenized* projection lens that transmits images to the screen with marvelous crispness and clarity. This lens is interchangeable with five others, for "tailor-made projection"—the right-sized image, correctly illuminated, on practically any screen, at almost any distance.

And—to mention but two—there are such noteworthy "built-in" features as the powerful high-fidelity amplifier, especially engineered for sound-projection service, and the rotary stabilizer, which keeps the film moving smoothly and at uniform speed at the critical point where the sound is picked up—a definite aid to uniform, top-quality reproduction.

Easy to carry . . . easy to use

It's no trick at all to go into action with the "FS-10-N." The two sturdy, well-balanced carrying cases house speaker, projector, connecting cords, and take-up reel. Open up, set up, and you're ready to show movies that *look* wonderful, *sound* wonderful . . . movies your audiences will thoroughly enjoy and appreciate.

Your Kodak dealer will be glad to answer any questions you may have about this superior, popular 16mm. sound projector. Better stop in and see him at your earliest opportunity!

---

1. Sound movies at your finger tip! Controls are clearly marked and are centralized for full operating convenience.

2. A single switch starts motor, turns on brilliant 750-watt projection lamp, for showing sound or silent movies.

3. Superb tone reproduction from all types of 16mm. sound film through this special Fidelity Control.

4. Microphone or phonograph can be attached to permit addition or "mixing" of voice or music.

5. Threading the film, whether sound or silent, is almost as easy as with a silent projector.

6. Thread light illuminates sprockets and "gate" so that film can be threaded without use of room lights.

7. "FS-10-N" can be set on top of closed case, as shown, or can be operated without removal from opened case.

8. By means of handy tilting adjustment knob, it's easy to line up projection beam with center of screen.

9. Simple "clutch" engages rewind mechanism for fast, smooth rewinding of film after reel has been projected.

10. Reel arms are detachable. They pack snugly in projector case and can be attached to the machine in a few seconds.

11. "FS-10-N" accepts reels through the 2000-foot size (1600-foot reel shown)—55 minutes of sound movies!

12. Lamphouse cover can be quickly removed for inspection of lamp or cleaning of reflector.

Sound movie shows at home, in clubroom, store, church, school, or public auditorium! Either single- or twin-speaker unit can be supplied with Sound Kodascope FS-10-N Projector—the latter being recommended when maximum volume and coverage are desired.

A truly portable outfit! The two cases house projector, speaker, reel arms, take-up reel, and connecting cords . . . weigh but 47 and 25 pounds. The Cordomatic speaker cord for the single-speaker unit permits extension to the exact length desired, plus automatic retraction.

EASTMAN KODAK COMPANY • ROCHESTER 4, N. Y.

Kodak

Hints from Hollywood

Aids for the amateur cameraman, to be seen in current theatrical films

NEWS VALUE

CALL NORTHSIDE 777, a screen play by Jerome Cady and Jay Dratler, based on articles by James P. McGuire, filmed by Joe MacDonald, directed by Henry Hathaway, produced by Otto Lang and presented by 20th Century-Fox.

Ideas? Maybe they're not quite a dime a dozen, but you can usually pick up a couple of paragraphs in a three cent newspaper that will start the wheels turning and, eventually, the reels whirling.

Certainly Henry Hathaway has made a top drawer photoplay from a true story that appeared in the dailies in 1945. *Call Northside 777* is another distinguished film from 20th Century that makes capital of the fact that nature does better than any set dresser, that the faces of unfamiliar supporting players are fresh and believable. In this case, Hathaway took his crew to Illinois State Penitentiary and the slums of Chicago, to document the drama with credible backgrounds.

Note how the pathos of Kasia Orzazewski's first scene as the Polish mother is intensified by the patronizing position of the camera as she pleads her case looking up into the lens. High among the best performers in this story of a newspaper writer's fight to free an innocent prisoner are the fascinating equipments of the publisher and the penitentiary psychiatrist. Clever cut-ins and montages make the presses, the type setting machines and the lie detector as dramatically compelling as the actors. Heavy machinery double exposed over a troubled face, like the shots of the giant presses rolling across James Stewart's brow, is an effective symbol for depicting mental confusion.

Richard Conte, who trained in the amateur films of Charles Carbonaro, FACL, before graduating to professional ranks, gives an exemplary performance by underplaying. *Call Northside 777* is a happy combination of fine acting and a story that stems from human experience, a story as dramatic as the headlines.

COMEDY CONTINUITY

A MIRACLE CAN HAPPEN, a screen play by Laurence Stallings and Lou Breslow, based on an original story by Arch Oboler, filmed by Edward Cronjager, Joseph Biroc, Gordon Avil and John Seitz, directed by King Vidor and Leslie Fenton, produced by Benedict Bogeaus and Burgess Meredith and presented by United Artists.

When Arch Oboler sketched out the original story for *A Miracle Can Happen*, his problems were essentially those of the home filmer pondering how he is ever going to twist his diversified shots into an integrated movie. For this variegated comedy is a trilogy of unrelated short stories, as dissimilar as your hundred foot reel of the beach party, the new car and Sonny's first skates.

Mr. Oboler has strung his three episodes on a very serviceable plot thread that concerns a young benedict's efforts to make good as a roving reporter. In his struggle to duck his creditors and to get a lively column, he leaps over walls, jumps through windows and climbs strange stairways, to emerge with some amusing tales.

Amateurs who lament the dearth of simple plot material will find that there's many a good idea between the covers of short story anthologies, as did Mr. Oboler. His last episode, the story of two "con men" bested by a brat, is a simple rewrite of O. Henry's *The Ransom of Red Chief*, though Oboler fails to give Mr. Henry a nod in the credits. There are many small-cast outdoor comedies like this, well within the scope of any amateur group, languishing on the shelves of your local library.

A Miracle Can Happen is good for some hearty chuckles, and it proves a point we've been harping on for a long time: continuity is not where you *find* it, but where you *put* it.

20th Century-Fox

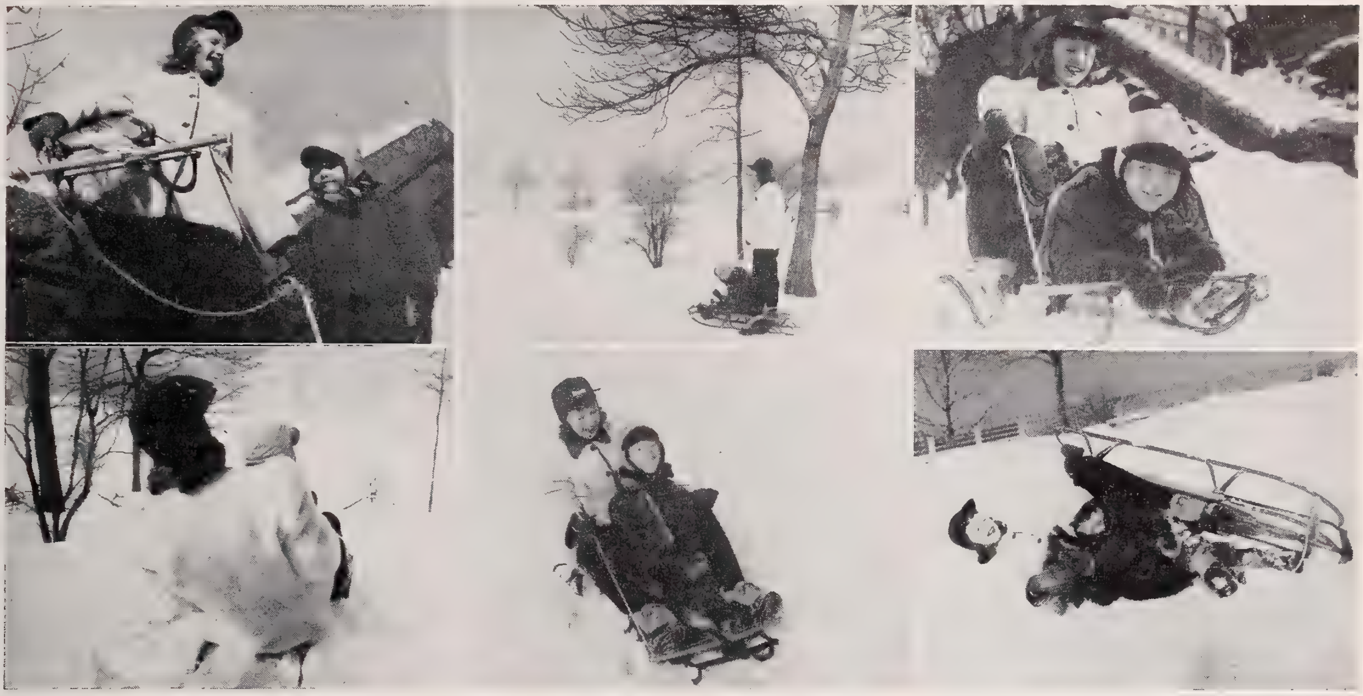
CANNY USE of reflectors clearly defines the actors' expressions, making this reunion one of the most touching scenes in *Call Northside 777*.

United Artists

AN AMBITIOUS MRS. motivates the continuity for the tall tales in *A Miracle Can Happen*.

CHANGE YOUR ANGLE!

How a dozen different viewpoints will enliven even the simplest family filming subject



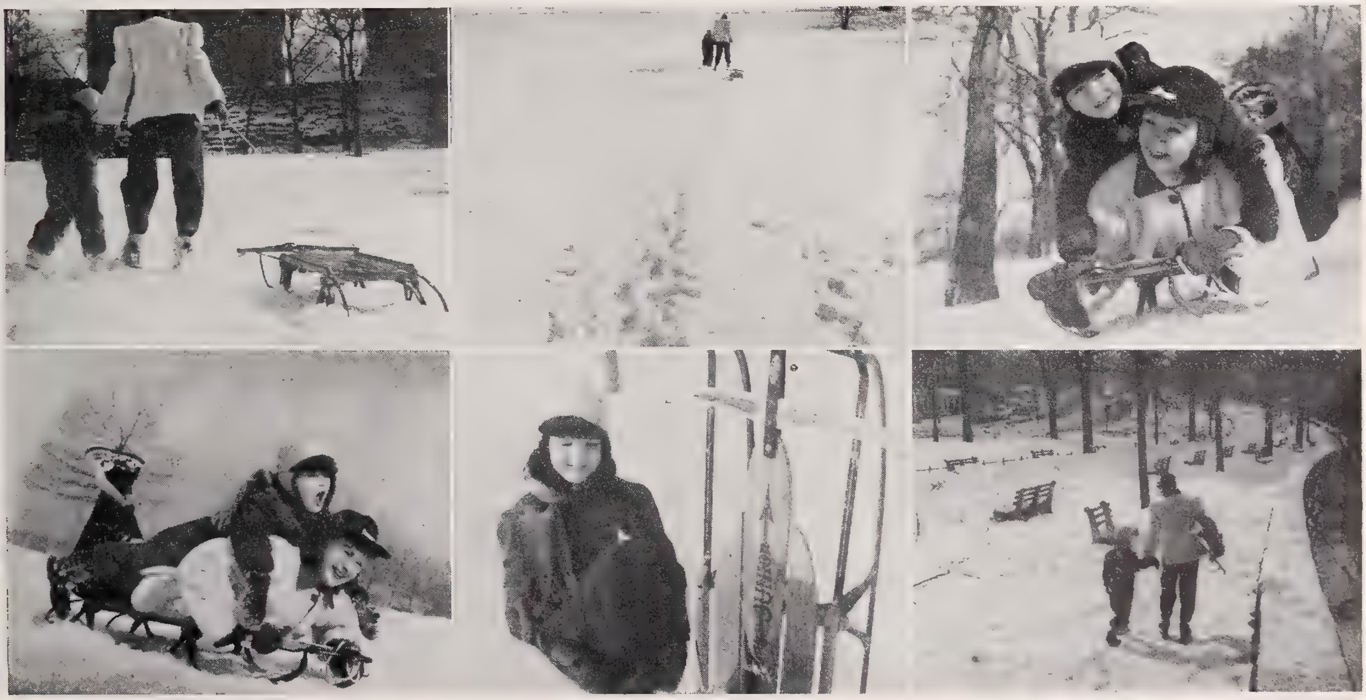
TAKE a simple family subject, we said to the photographer, and see how many angles you can picture it from. So he took coasting. And he followed a mother and her son around, and, at day's end, he was still shooting from new angles.

The point we'd like to make is that there are more angles to movie making than the eye level, full front viewpoint. Take a look at the up-angle which opens our sequence; in the movie, the action will be a pleasing diagonal movement from upper right to lower left. The second view, artfully composed off-center, establishes the locale, while the closeup is enlivened by a low camera.

The fourth scene deserves particular attention. No still photographer in a hundred would have pictured his subjects from the rear. And yet, in our movie, this is an almost ideal viewpoint from which to catch the movement of the downhill slide. Scenes five and six, more orthodox in angle, round out the first action series.

But in the second series there are again interesting combinations of the unusual and the usual. Note the two opening reverse angles, with the strong impression of long trudging in the imaginative second. Three and four are effective action shots enhanced by low angles, while five ends the coasting with an interesting two-shot group. In the final scene, the sense of departure is measurably heightened by the down-angle viewpoint from the wall.

Photographs by George W. Serebrykoff



News of the Industry

Up to the minute reports on new products and services in the movie field

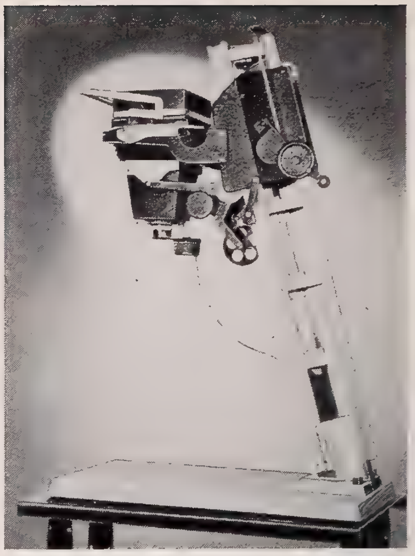
Publication delayed The reappearance of Kodak's well liked movie book, *How to Make Good Movies*, has been held up by an early and overwhelming demand. Print orders have been twice doubled, while printers have been awaiting paper for the enlarged order. Shipments to dealers, however, are expected to start early in March. The book is published by Eastman Kodak Company, Rochester 4, N. Y.

Clyde N. Moulin has been appointed general manager of Eastman Kodak Stores, Inc. Mr. Moulin was formerly manager of the Eastman Kodak Stores in Chicago.

DeJur vicepresident Robert C. Berner has been elected vicepresident and general manager of the DeJur-Amsco Corporation, Long Island City, N. Y. Mr. Berner's appointment coincides with DeJur-Amsco's 1948 program of production and sales expansion. He has been an officer of Emerson Radio and Phonograph Corporation, president of Jefferson-Travis, Inc., and treasurer of Plastimold Corporation.

Automega E-3 enlarger An autofocusing, fluorescent light enlarger—the Automega E-3—has been introduced by Simmon Brothers, Inc. Designed for the professional and advanced amateur still photographer, the Automega E-3 accepts negatives 5 by 7 inches in size and smaller. Three interchangeable lenses, with focal lengths from 7½ to 3½ inches and automatic focusing mechanisms, may be used. The focusing mechanisms (controlled by curved tracks) assure needle sharp focus with any lens so equipped.

Completely diffused illumination is achieved through the use of four 9 inch low voltage fluorescent lamps. Sturdy girder construction is said to provide the utmost rigidity and freedom from friction and twisting vibrations. Further information may be had from Simmon Brothers, Inc., 37-06—36th Street, Long Island City, N. Y.



SIMMON BROTHERS offers Automega E-3 enlarger for professionals and amateurs.

Universal sales staff Marketing of the new Tonemaster 16mm. sound projector will be handled by a special sales division, headed by Gerald Prager. The Tonemaster is manufactured by Universal Camera Corporation, 28 West 23rd Street, New York 10, N. Y.

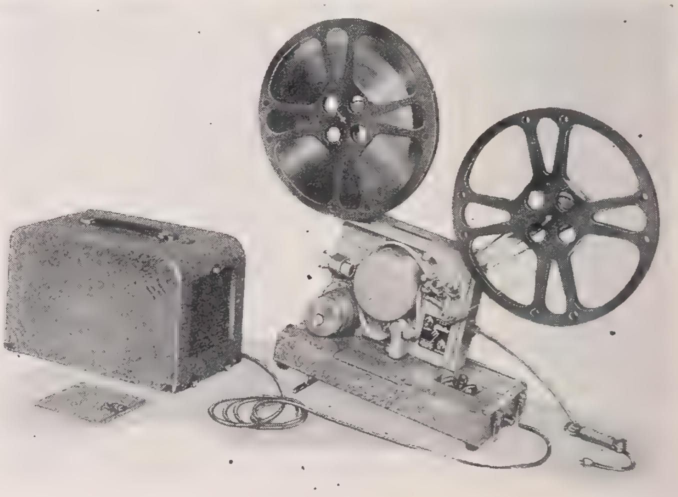
Movie-Mite Model 63LM Featuring a new push-pull amplifier using miniature tubes, the Model 63LM Movie-Mite 16mm. sound projector makes possible the complete enclosure of the tubes in the base of the projector. A redesigned circuit gives extended tone range over previous models of the Movie-Mite.

As do previous models, the Model 63LM accommodates reel arms of 2000 foot capacity, has dual speed control for silent and sound films and weighs only twenty seven and one half pounds, complete with screen and speaker. A single case holds the entire unit, which is manufactured by Movie-Mite Corporation, 1105 East 15th Street, Kansas City 6, Mo.

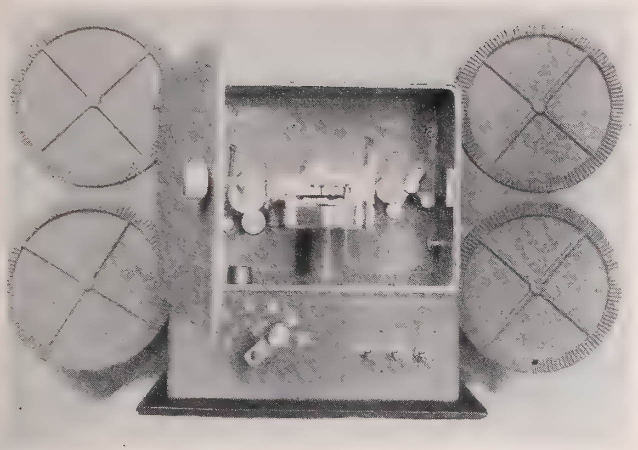
New Pictorial policy Pictorial feature and Western pictures, hitherto obtainable only on a five year lease basis, may now be had on an outright sale basis. Pictorial Films, Inc., is located at 625 Madison Avenue, New York 22, N. Y.

Daylight printer A twist of the thumb will shift the new Daylight Film Printer from 16mm. silent to 16mm. sound on film or from 16mm. to 8mm. The Daylight printer prints both black and white and color film at 3000 feet an hour, while automatically compensating for shrunken or stretched films.

ROBERT C. BERNER (left), newly elected DeJur-Amsco vicepresident, sees 1948 as year of expansion in both production and sales departments.



THE Model 63LM Movie-Mite (right) 16mm. sound projector features tubes enclosed in its base. A redesigned circuit marks a basic change from previous models.



LOW COST puts the new Daylight Film Printer (left) within the means of any active amateur or club. It will print both 16mm. and 8mm. film.

PRESIDENT Sam Goldstein (right) of Commonwealth Pictures Corporation revolutionizes his company's policy by launching an extensive program of shorts and cartoons.

It is equipped with 400 foot magazines, and larger sizes are available from the manufacturer. Powered by a 1/50 horsepower motor, the printer weighs approximately fifty pounds, is 12 by 12 by 18 inches in size, and will retail for around $600. Further information may be had from Daylight Film Printer Sales Corporation, Suite 102, 251 West 40th Street, New York 18, N. Y.

Victor appointment Harry C. Grubbs, former vicepresident of Hollywood Film Enterprises, Inc., is new manager of the Western sales division for the Victor Animatograph Corporation, Davenport, Iowa. Mr. Grubbs will maintain offices at 6060 Sunset Boulevard, Los Angeles, and at 420 Market Street, San Francisco.

Da-Lite floor stand The erection of large screens for school, church and auditorium projection has been greatly simplified with the appearance of the new Da-Lite Model C floor stand for use in conjunction with the Da-Lite Model C screen. The stand can be assembled in less than five minutes. and it makes tripods or hanging screens unnecessary. Constructed of light weight aluminum, the stand's longest piece is five feet, rendering it completely portable. It will accommodate all Model C rectangular screens and all square sizes up to 10 by 10 feet. A circular on the Da-Lite Model C floor stand may be obtained by writing to the Da-Lite Screen Company, Inc., 2711 North Pulaski Road, Chicago, Ill.

Easematic screen The Easematic projection screen, latest addition to Radiant's product family, is a portable model in sizes from 63 by 84 inches to 70 by 94 inches. Operating on a counterbalance principle, the Easematic provides an unusual range of simple height adjustments. Further information may be had from Radiant Manufacturing Corporation, 2627 West Roosevelt Road, Chicago 8, Ill.

Radiant also announces that its Baby Boom Utility Light is not subject to the Federal Excise Tax.

MOT changes policy March of Time Forum Edition 16mm. prints, which have previously been available only on a three year rental basis, are now being sold outright. Running sixteen minutes, the prints cost $55.00. They are edited particularly for school, college and discussion group use. Readers wishing to purchase prints should apply to the March of Time, 369 Lexington Avenue, New York 17, N. Y., while those wishing short term rentals should apply at their local film library.

Titling set An attractive titling set, consisting of three colored backgrounds and 500 assorted 1 inch letters in contrasting colors, is being offered by Super-Cam Products, Box 74, Forest Hills, L. I., N. Y. Both backgrounds and letters are of felt, the nap of which enables letters to stick to backgrounds without special adhesives. The backgrounds are in black, red, blue and green.

Commonwealth shorts The release of thirteen cartoons in Kodachrome and black and white marks Commonwealth Pictures Corporation's entry into the popular price motion picture field. Sam Goldstein, president of Commonwealth, announces the further releases will include musicals, novelties and additional cartoons. For the past twelve years, Commonwealth has been noted as distributor of such feature releases as *Stagecoach* and *The Long Voyage Home*. The company is located at 729 Seventh Avenue, New York 19, N. Y.

New president John D. Cassidy, formerly general manager of Universal Camera Corporation, has purchased Technical Devices Corporation, Roseland, N. J., and will serve as president of the company. Technical Devices is known chiefly for its Fodeco line of photographic equipment, including film viewers and film library chests.

How to improve Produced to help both the beginner and the more experienced amateur, *Motion Picture Improvement* is a new film on the art of movie making. Available in both 8mm. and 16mm. versions, the film presents a large amount of helpful information in a short space. Complete information on *Motion Picture Improvement* may be had from C. W. Production Company, 4420 Norledge Place, Kansas City 1, Mo.

Revere Theatre Free 16mm. sound films were shown during the World Hobby Exposition from February 21 to February 28 at the Revere Theatre in Chicago, where the new Revere 16mm. sound projector was demonstrated.

Record sales J. H. McNabb, president of the Bell & Howell Company, Chicago 45, Ill., announces that 1947 net sales set a new high, as they exceeded $18,000,000. Budgets for 1948 are also the highest in the company's history.

[Continued on page 124]

MAGNETIC SOUND for 8mm. PROJECTION

MARVIN CAMRAS, Armour Research Foundation

Because of its very great interest and importance to all amateur filmers, MOVIE MAKERS is pleased to present, in the field of amateur motion pictures, this first authentic report on the possibilities of magnetized sound track recording directly on existing 8mm. films.

The discussion which follows will be, we realize, somewhat technical in nature for many of our readers. Despite this aspect of it—which is inescapable—we believe that the basic facts of this report are of such present interest and future importance to all amateur filmers as to merit their presentation in our magazine.

Magnetic Sound for 8mm. Projection was first presented by Marvin Camras as a paper at the 1947 convention of the Society of Motion Picture Engineers. Later published in the *Journal of the Society of Motion Picture Engineers*, it is reprinted by MOVIE MAKERS with the gracious permission of the author and of the Society.—*The Editors.*

ALTHOUGH sound on 8mm. film has been considered in the past, results were discouraging, and up to the present time no 8mm. sound (on film) projector has appeared on the market. One difficulty with 8mm. films is the limited space available for a sound track. Fig 1 shows the relative dimensions of standard films. The 35mm. film has a track about 100 mils wide; on 16mm. film it is about 80 mils wide. With 8mm. film the maximum track width is only about 30 mils. This track can be located at the film edge, either on the sprocketed side A or on the picture side B.

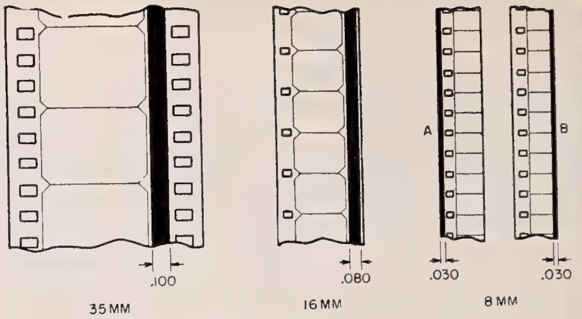

A
B
.100
.080
.030
.030
35 MM
16 MM
8 MM

FIG. 1. Relative sound track dimensions.

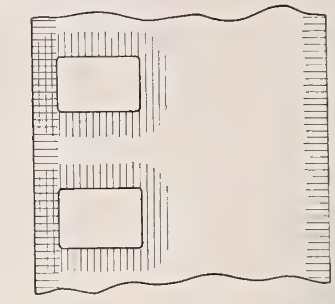


FIG. 2. Region of uneven development.

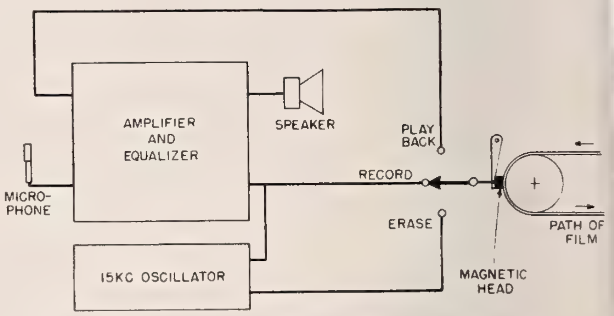

AMPLIFIER AND EQUALIZER
SPEAKER
PLAY BACK
RECORD
MICRO-PHONE
ERASE
PATH OF FILM
15KC OSCILLATOR
MAGNETIC HEAD

FIG. 3. Magnetic sound on film recording system.

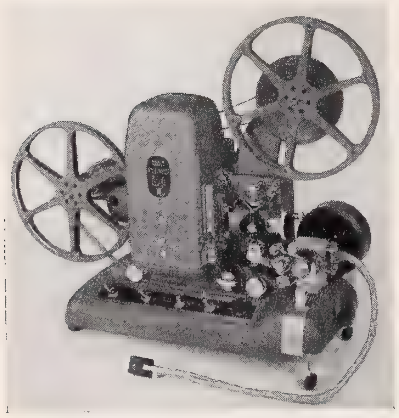


FIG. 4. Eight-mm. magnetic sound projector.

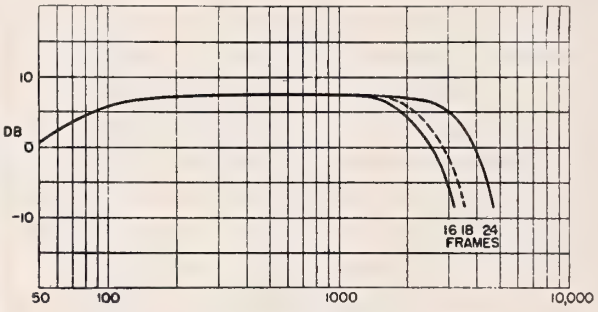


FIG. 5. Overall response of 8mm. system.

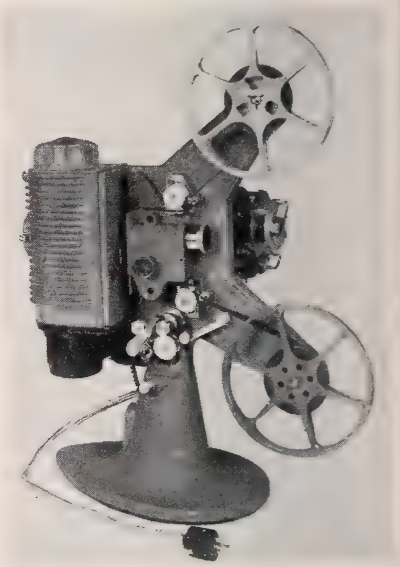


FIG. 6. Converted 8mm. silent projector.

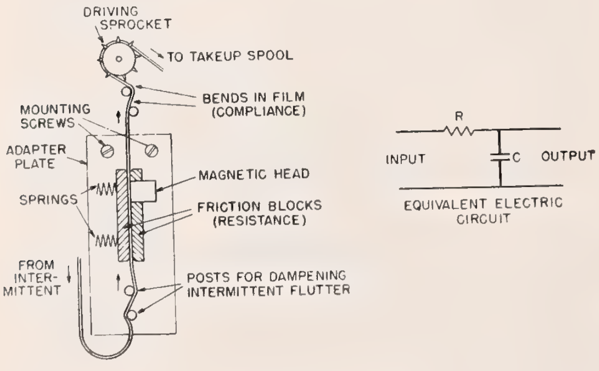

DRIVING SPROCKET
TO TAKEUP SPOOL
BENDS IN FILM (COMPLIANCE)
MOUNTING SCREWS
ADAPTER PLATE
MAGNETIC HEAD
SPRINGS
FRICTION BLOCKS (RESISTANCE)
FROM INTER-MITTENT
POSTS FOR DAMPENING INTERMITTENT FLUTTER
R
INPUT
C
OUTPUT
EQUIVALENT ELECTRIC CIRCUIT

FIG. 7. Adapter for 8mm. projectors.

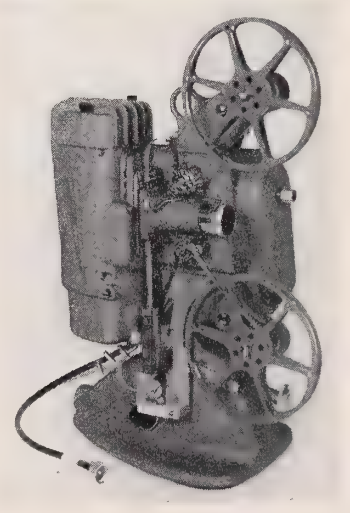


FIG. 8. Adapter plate mounted on 8mm. projector.

Problems and possibilities of sound on 8mm. film, recorded magnetically, discussed by the research engineer responsible for this development.

PROBLEMS WITH OPTICAL METHODS

More serious than the reduction in track width is the low 8mm. film speed. Table I compares the room available for storage of 35, 16 and 8mm. sound. A 35mm. sound film running at 24 frames per second, goes through the soundhead at 18 inches per second, and the track is 100 mils wide. If we multiply the film speed by the track width we get a sound-storage index number of 1800. The 16mm. sound on the same basis has an index number of 567, or roughly 31 percent as much. When we get to 8mm. film the index has dropped to 6 percent for a 24 frame speed, and to only 4 percent at a 16 frame speed. Experience shows that in going from 35mm. to 16mm. sound there is marked deterioration in quality. Considering that 16mm. sound with a rating of 31 percent is not too far above the borderline for high-quality sound, the possibilities for 8mm. with a 4 percent to 6 percent rating seem discouraging.

If we choose to put the 8mm. sound track on the picture side, then we reduce the already limited picture area. Projectors would have to be modified for the smaller picture size. The possibility of adding tracks to old films would also be limited. We can avoid these difficulties by locating the track on the sprocketed side. If we try optical sound there are photographic troubles which are indicated in Fig. 2. Frayne and Pagliarulo have shown that film processing may cause uneven development of images that are as much as 30 mils from the sprocket holes. The uneven action of the developer at the edges of the sprocket holes has been represented by vertical shading. There is also the possibility of action at the the film edges, and this has been indicated by horizontal shading. Uneven development of this kind can cause sprocket hole modulation even when the drive system is perfect.

Economic problems also must be considered. Eight millimeter photography has sacrificed quality in order to give the lowest possible cost. If sound can be provided only by critical and expensive equipment and processes, the average amateur will not be able to afford it.

MAGNETIC METHOD

Magnetic recording offers a fresh approach to the problem of sound for 8mm. projection. Instead of an optical track of varying density or area, a layer of a newly developed magnetic material is bonded to the film in the space between the sprocket holes and film edge. This magnetic material has high coercive force and remanence, so that it may be magnetized in accordance with variations of magnetic flux in the ½ mil gap of a recording head that rides against it.

Fig. 3 shows one method for accomplishing this. With the selector switch in the record position shown, acoustic waves picked up by the microphone are amplified and fed into the magnetic head. Here they are changed into magnetic-flux variations which are recorded on the magnetic film track. The same head is used to translate the magnetic record back into electrical energy. With the switch in playback position, these waves are amplified and fed into a loudspeaker. Although the record is "permanent" and will last for the life of the film, it may be erased quite readily by switching to the erase position and running a high-frequency alternating-current demagnetizing flux through the head.

It is apparent that magnetic sound has a number of special advantages for the amateur:

(1) Recordings can be made in the home, without special equipment.

(2) They can be played back immediately without processing.

(3) Records may be erased and rerecorded.

(4) Old films can be adapted for sound by adding a track.

(5) Present silent equipment can be converted for sound.

A HIGH-QUALITY 8MM. SOUND PROJECTOR

To demonstrate the possibilities of 8mm. systems, some conventional 8mm. projectors were converted for sound. Fig. 4 is a photograph of the equipment that you now hear. A flywheel and damper arms were added to the silent projector. This gives essentially the same mechanical system used by the company on its 16mm. sound equipment. It should be noted that if

Table I

Sound Storage Index for Films

Type of Projection	Frames per Second	Film Speed, Inches per second	Track Width, Mils	Sound Storage Index = Speed × Width	Relative Percent Rating
35mm. sound	24	18	100	1800	100
16mm. sound	24	7.2	80	576	31
8mm. sound	24	3.6	30	108	6
8mm. silent (1)	18	2.7	30	81	4½
8mm. silent (2)	16	2.4	30	72	4

Auricon-Pro

16mm Sound-On-Film Camera

Designed in Hollywood for the discriminating movie maker. Camera (less lens) priced from $1095.00, complete with amplifier, microphone, tubes, batteries, headphones and instructions. *See your dealer or write today for further information.*

Features...

- Records talking-pictures in black and white or color.
- Completely silent in operation, self blimped; no noise for recording microphone to pick up.
- Veeder-Root geared reset footage counter.
- Auto-Parallax View-Range Finder available.
- Synchronous motor driven.
- Rugged Auricon "Iron-Vane" sound track recording galvanometer, never needs adjustment.

RCA Licensed
High Fidelity 16mm Sound-On-Film
Guaranteed One Year

Auricon Hollywood

BERNDT-BACH, Inc.
7383 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

Mono-Color!
Hollywood Deluxe Sepia (amber)
Azure Deluxe (blue)
Scarlet Supreme (red)
3 unique films
for all double 8mm, single 8mm, & 16mm cameras...
all 3 feature
• no filters for camera or projector.....
• Projects rich, warm hue.. ..enhances every scene
• Film speed..A.S.A. factor..... 20-5
• Guaranteed fresh stock..
8 OPEN THIS END 8
ESO-S SAFETY FILM
Say S-O-S
$2 per roll
PROCESSING Free
Single 8mm..$1.95 per roll
16mm..........$4.75 per roll
Deduct 5% on 3 roll orders
ESO-S PICTURES 828 WEST 39TH STREET KANSAS CITY 2, MO

(Cut on dotted line)

Please mail postpaid......rolls ☐ double 8mm., ☐ single 8mm., ☐ 16mm. (Deduct 5% on 3-roll orders.) It is understood the initial film cost includes free 24-hour processing at the ESO-S processing plant in Kansas City. ☐ Check enclosed ☐ Send C.O.D. Mail to:

(Name) ....

(Address) ....

(City) .... (State)...........

ESO-S—828 W. 39th St.—Kansas City 2, Missouri

END

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Have You an Odd Piece of Unused Equipment?

Dispose of it through classified advertising. The rate is ten cents a word, and there is a minimum charge of $2.00.

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I'm proud to present the very best in new and used photographic equipment . . . guaranteed to satisfy or your money back.

Charles Bass
President

Bass Camera Co.
179 W. MADISON ST.
CHICAGO 2, ILL.

a 16mm. flywheel system is used on 8mm., the energy storage is reduced to only 25 percent, since the energy varies as the square of the velocity. A corresponding increase in flutter and "wow" should be expected, unless it is corrected by improved mechanical design.

Of the projection speeds there are three possibilities to choose from: 24, 18 or 16 frames per second. Eight millimeter sound films which are made from 35 or 16mm. originals will most conveniently use 24 frame projection. Best fidelity is offered by this speed. On the other hand, old silent films which have a track added should be run at their original 16 frame speed. It has been found by experience that most amateurs project their silent films at about 18 frames per second, since this livens up the action. Data for the 18 frame speed accordingly have been taken. On new productions intended for magnetic sound the amateur will have his choice of the higher fidelity 24 frame speed, or the more economical 18 frame speed (provided his camera can be set at either one). Frequency-response curves for the various speeds are given in Fig. 5. While not "high fidelity" the response compares with that of super-heterodyne radio receivers. Listeners have commented that both speech and music are excellent. It is interesting to note that in tests we have recorded as high as 10 kilocycles with a 2½ inch-per-second film speed. This is not typical, of course, but it does indicate that there is room for future improvement.

The present converted unit is not operating at its best because it uses an unregulated series motor. The addition of a governor, or the use of an alternating-current motor would decrease "wow" considerably. Another standard projector which has been converted is shown in Fig. 6.

A SIMPLE ADAPTER UNIT FOR 8MM. PROJECTORS

An attempt was made to design the simplest possible 8mm. sound adapter unit which could be applied to 8mm. projectors. One of the designs evolved is shown in Fig. 7. All of the essential parts are fastened to a plate which may be mounted on the projector with a pair of screws. The film comes down from the optical gate, and loops up past a pair of posts which take out most of the intermittent flutter. It then is pulled through a pair of friction shoes into the sound gate. The magnetic head is mounted in a recess in the stationary shoe. Its high impedance of 9000 ohms at 1000 cycles allows it to operate directly into the amplifier grid. A pair of posts between the drive sprocket and the friction shoes bend the film to provide compliance. All posts and shoes are grooved so they cannot scratch the picture portion of the film. The film compliance and friction blocks form a simple resistance-capacitance-type filter indicated by the electrical-filter circuit at the right.

The adapter unit, mounted on a typical 8mm. projector, is shown in Fig. 8. The demonstration model operates under unfavorable conditions. It uses a series-type universal motor with poor regulation and V-belt coupling. Sprockets are driven by gears, and are of small diameter (12 tooth). The intermittent mechanism gives a fluctuating load on the poorly regulated motor. In spite of these faults (many of which could be corrected in a machine designed for sound adaptation) the projector does a creditable job for voice work, and gives quality that should be acceptable for such things as amateur titling and narrative.

ACKNOWLEDGMENT

The author wishes to thank Ampro, Bell and Howell and Univex for generously supplying equipment used in these tests.

Eight or sixteen?

[Continued from page 103]

entertainment to a family group in the living room of one's home.

Once there are more funds available for buying 16mm. films, it is possible to blow up the mature 16mm. for audiences many hundreds in number. It is also possible to enter the commercial field or to recover part of one's expenses by selling usable footage to commercial filmers. One more reason for the use of Sixteen by those who can or are willing to afford it, is that definition, or sharpness, in long distance scenes is much better than in Eight.

I have used both the 8mm. and the 16mm. widths, and these are my reactions to them.

Joseph J. Harley, FACL
Summit, N. J.

IDEAL FOR FAMILY

. . . I believe that 8mm. is the ideal size for family filming because of its lower cost and smaller size.

Although the film is too small to be shown in lecture halls and auditoriums, the average filmer can show it to a group of twenty or thirty people without any trouble. We use a 39 by 52 inch screen at 25 feet from the projector and, with a 500 watt bulb, get very sharp and bright images.

We have done a great deal of our filming in rugged mountain country; 8mm. equipment is much easier to handle than 16 under these conditions. The long shots in 8mm. are the least desirable of all the camera distances, as far as my own experience is concerned. In filming people and objects, I use near shots, semi-closeups and closeups almost exclusively, and get very sharp results.

Harry Atwood
Ajo, Ariz.

COMPARES VERY FAVORABLY

. . . I have been a movie maker for four years. The first three years I was in Eight; then I found it necessary to switch to Sixteen.

I feel that for the home screening of regular home movies 8mm. compares very favorably with 16mm., provided two important facts are observed. First, the taking lens must be of good quality with good resolving power. Second, one also loses definition with 8mm. when filming subjects at over 15 feet from the camera. This is not necessarily a fault. For, I made a rule to take everything closeup—which, of course, is good movie technique.

Therefore, in deciding whether to go into 8 or 16, I would advise the beginner to ask himself what he intends to use his pictures for. The upkeep of 8mm. is so much less that it should certainly be a deciding factor. Also, the question of storage space is a point not to be overlooked.

My eventual change to 16mm. was dictated by the fact that I intended making a series of training films for use in the medical school where I teach clinical pathology. And, of course, in the teaching field 16 is the standard.

Dr. Macdonald Browne, ACL
New York City

SERVES WELL FOR HOME

. . . I feel that 8mm. film serves well for home movies—family, travel and vacation stuff—intended as entertainment in the parlor. The images are usually not as sharp as 16mm., but 8mm. was never intended to compete. However, lenses have now been perfected to such a degree that even with 8mm. very sharp pictures can be taken.

Aside from the larger, clearer images which can be projected from 16mm., the advanced amateur feels that someday he will make a film which he can sell. Too, the 16mm. film can be shown at a small theatre and to no disadvantage.

After using a simple 8mm. camera for two years, I looked for a camera that would enable me to make certain special effects. I found that the price was the same in either 8mm. or 16mm., in the type of camera that I wanted. I bought the 16, because I feel that one becomes a more serious movie maker in that width.

Terry Manos, ACL
New York City

SATISFIES MY NEEDS

. . . I use 8mm. because it satisfies my needs. Most of my work is personal and is projected at home before small

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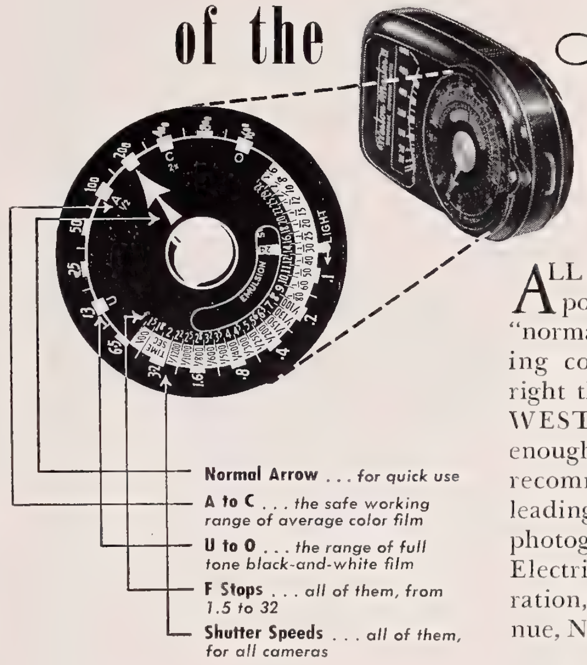
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groups. When I go outside to larger groups, I control the conditions and secure satisfactory results.

In using 8mm. film, the one thing I try to make sure of is having ample light. If outdoors, I wait for good, clear, sunshiny weather—unless I am seeking a special effect. This also applies to any of the work I do indoors; I make sure I have plenty of light. Then, I notice, you don't have to worry too much about whether you should use closeup, medium or long shots.

In projecting the finished work, I find that a good size for home or small group use is the 30 by 40 inch beaded screen. On this screen, with a 500 watt lamp and an $f/1.6$ projection lens, you will find that you have screen illumination which is easy on the eyes and yet provides a bright, clear screen image. Of course, you may project 8mm. film on a much larger screen. Our local club always uses a 6 foot beaded screen, with excellent results if you don't sit too far front.

8mm. is not a toy. You can secure practically every result with it that you see in the larger mediums. Therefore, I'm quite content to stay on in Eight.

Joseph F. Hollywood, FACL
Forest Hills, N. Y.

From manufacturers of both 8mm. and 16mm. cameras and projectors, Movie Makers received the following replies.

THE AMATEUR DECIDES

. . . This question of film size, 8mm. or 16mm., is one which only the amateur movie maker himself can decide.

First is the great difference in the cost of the film. Original cost of the camera should not be considered of extreme importance because, spread out over the years of service a good camera will give, the difference in cost between a good 8 and a good 16 will be negligible. And anyhow, since the degree of magnification is greater with the use of 8mm. film, thus requiring the utmost in precision construction, there is no good reason why an 8mm. camera should cost less than a good 16.

However, the cost of upkeep is an important factor if economy enters the picture at all. Generally speaking, one may shoot about twice as much 8mm. color film as he may 16mm. color film, for about the same price.

Second, consider the use and the subjects of the movies. If the movie camera is being purchased to make a record of the children and of home and family events, then 8mm. is ideal equipment. If the movie maker goes on a mountain vacation in the summer and south in the winter, and intends to take a lot of long shots, mostly scenery, then 16mm. is suggested.

Third, consider the ultimate projection of the film. Since the degree of magnification of 8mm. is far greater, it

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should not be expected to handle large screens as well as 16mm. For large-screen projection, in clubs, churches, schools, etc., 16mm. is preferable; but for home projection on screens up to 48 inches wide, 8mm. will be entirely satisfactory. And 48 inches is as wide as anyone could ask, for home movies.

Robert H. Unseld
Advertising Manager
Bell & Howell Company
Chicago

MANY FACTORS DETERMINE

. . . Many factors determine the choice between 8mm. and 16mm. movies.

The first, obviously, is film cost. If personal home movies, *only*, are the objective, and if the degree of crispness and the admitted screen size limitations of Eight movies are deemed adequate, the greater economy of 8mm. movie making is a powerful argument for its selection. But if the larger, more detailed screen images obtainable from 16mm. film are held to be more important than maximum film economy, then Sixteen is the logical choice.

The second most important factor in determining your choice is the camera —its cost and its ability to make your kind of movies. There is no reason why good 8mm. cameras should be markedly lower in price than 16mm. equipment of comparable quality and ability. Already somewhat handicapped as to picture size, in the interests of film economy, 8mm. movies deserve and require all possible perfection in camera optics and operation.

Good movie projection of either 8mm. or 16mm. movies likewise requires comparable equipment. The Eight projector will not need the *quantity* of illumination necessary to full-size enjoyment of 16mm. films because it will not be throwing its movies on the larger size screens. But it will require precision optics and sound craftsmanship throughout; hence, here too the Eight devotee should not expect or attempt to cut corners on equipment costs.

For the time being, at least, amateur sound is to be found almost exclusively within the realm of 16mm. film and projectors. . . . Many home movie makers, therefore, select 16mm. equipment both for the larger, crisper movies in which it results and for enjoyment of the growing number of sound films available for home shows.

Frank R. Knight, Jr., ACL
Editor, *Ciné-Kodak News*
Eastman Kodak Company
Rochester, N. Y.

For these interesting and informative opinions, making possible an unprecedented discussion of the Eight or Sixteen question, Movie Makers is sincerely grateful.—*The Editors.*

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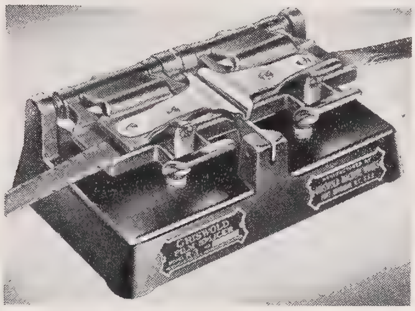

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LATE RELEASES

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■ *Sun, Sea and Sails,* one reel, available through photo dealers only, in two 8mm. editions and three 16mm. editions including sound on film, black and white, is distributed by Castle Films, a division of United World Films, Inc., 445 Park Avenue, New York City. The yachtsmen who have to sit around bored and brooding during the long winter months should have great feeling for this one. It's a salty little epic of both small and large racing yachts in actual contests.

■ *Macbeth,* running time 73 minutes, 16mm. sound on film, black and white, is released by Willow Corporation, 64 East Lake Street, Chicago 1, Ill. Readers of Movie Makers have learned of David Bradley's outstanding 16mm. production in previous months. It's an exciting accomplishment that sticks close to the Shakespearean lines and yet adds a cinematic quality, increasing the dramatic effectiveness enormously.

■ *Tit for Tat,* two reels, 16mm. sound on film, black and white, is released by Library Films, Inc., 25 West 45th Street, New York 19, N. Y. Stan Laurel and Oliver Hardy are hard at it climbing the ladder of success once more. This time, they open an electrical appliance shop. In no time, the boys have managed to be undiplomatic with the owner of a neighboring grocery. The feud carries on from there in the Laurel and Hardy manner.

■ *Isle of Missing Men,* seven reels, 16mm. sound on film, black and white, is distributed by Post Pictures Corporation, 155 West 45th Street, New York City. Helen Gilbert journeys to a penal colony from which she wishes to remove her husband. After many desperate feats, freedom in sight, the husband is killed. The plot is woven by Miss Gilbert, John Howard, Gilbert Roland and Alan Mowbray.

■ *The World is Rich,* running time 43 minutes, 16mm. sound on film, black and white, may be obtained from Brandon Films, Inc., 1600 Broadway, New York 19, N. Y. The present shortage of food around the world was only in part caused by the war. *The World is Rich* analyzes the other factors—the industrial backwardness, the floods, the droughts—that have contributed to the present chaos. Finally, the United Nations plans for permanent agricultural improvement are dramatized and explained.

■ *The Sleeping Beauty,* four reels, 16mm. sound on film, color, may be obtained from Film Highlights, Inc., 330 West 42nd Street, New York 18, N. Y. Filmed in color with a full accompanying musical score. *The Sleeping Beauty* retells one of the most popular of all fairy tales. They're all in it —the beautiful princess, the jester, the ugly fairy and the rest of the legendary characters that have delighted children for generations.

■ *Textile and Design, Copper and Silver, Wood, Clay and Fine Arts,* one reel each, 16mm. sound Kodachrome, are available from Pictorial Films, Inc., 625 Madison Avenue, New York City. These three films, presenting a comprehensive view of Mexican art as it is today, are the work of Ralph E. Gray, FACL, well known Maxim Award winner. The films, in startling and colorful closeups, give a clear and accurate picture of what Mexican artisans have achieved and how they have achieved it.

It's in the cards

[Continued from page 109]

simple record of the clothing worn by the subjects in various sequences, to prevent errors during later filming sessions, or for retakes. This record may be put on the individual cards, or on a single card if it proves to be a simple one. However, if separate cards are used for the various sequences, there will be room for recording the minutest details, if this seems necessary.

With this done, you are almost ready for the shooting. But first there is a very important step to take. To get the full advantage of the method, the cards should be regrouped at this point, no longer according to letter and number but according to the room or location in which the scenes are to be shot. Ready identification of these locales may be made by spots of color in the upper right corners—red for the kitchen, blue the dining room, etc. Then a further breakdown may be made by grouping the scenes which occur in each part of the room or location, particularly where lights will be needed, in order to minimize the number of setups of lights and camera. This is an advantage, of course, only in cases where costume changes, if necessary, are more easily and quickly made than setup changes, which often is the case.

Now it is simply a matter of deciding where you want to start shooting first. It may be convenient to start at the beginning of your scenario, but, if it is preferable for some reason to start

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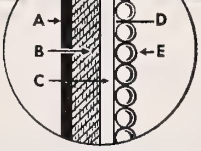

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with some of the intermediate sequences, you are all organized to do so. You will probably film as much action as possible at each individual location.

When several scenes run consecutively at a given location, you will want to change the camera position from scene to scene, for smooth, variety-filled projection later on; or better yet, plan your shots ahead, so that several of them can be made with one camera setup, several with another, and possibly several with still another. Then, during the editing, they will fit together interestingly, as though you changed the setup for each individual scene. Whenever time must be taken out for changing costumes used in a given setup, you will usually be able to employ this time to good advantage in studying your scenario and planning previously unthought-of details.

When you film a scene, you turn its card over, face down. The card for the next scene filmed is put on top of the first, and so on, in consecutive order. Thus, as you go along, you have an exact record of the order in which the scenes were shot. Each time a roll of film is exposed, its set of cards is bundled together with a rubber band. This not only takes care of the work already accomplished, but it helps to plan future shooting. You are no longer concerned with work done, and are confronted only with the remaining cards, properly grouped, to guide you in planning the future scenes to be filmed.

So much for use of the cards during the filming. Their next field of usefulness comes during the preliminary editing, after the rolls of film return from the processing station. Each roll of film consists, of course, of a mixed up series of scenes which appear in the same order as the cards which were bundled together for that roll. So identification of the individual scenes is merely a matter of referring to the cards.

But before cutting up the roll into individual scenes, you must devise a temporary arrangement for storing and identifying the individual cut lengths of film. Various methods have been used and described. A common one is to employ egg crates with their numerous compartments, for holding coils of film. Another is to line a wastebasket with lintless cloth or paper, and to clip the ends of strips of film to the edge with clothespins. Hoops of film about one and one half inches in diameter, made from scrap or leader film spliced together, are also ideal for retaining coils of cut film.

If you use the egg crate arrangement, you will have two choices for identifying the compartments. If you have enough capacity in the way of compartments to clip paper to each one, carrying in consecutive order the letters and numbers for the individual scenes for the entire film, you will be well equipped. However, this is not likely to be the case, and perhaps you won't tackle the entire film at once.

Thus, you might choose to insert the individual scenes in the compartments in the same order that they are cut from the roll; and identify them according to the cards. Then, when you have all the compartments filled, you can roughly piece together sequences by searching for the letters and numbers you want. If you prefer the clothespin method, you can clip numbered papers and the films together with the clothespins. Should you use the hoops, you can either drop numbered papers into the centers of the hoops, or you can lay out the numbered cards and put the hoops on them.

Of course, you will have already spotted scenes which are going to be rejected, such as those that are lightstruck, poorly exposed, etc. These will be thrown out during the first cutting, and their cards will be put back in the stack for retakes. Soon you'll have a few short, roughly edited reels of film which perhaps will be built upon, as additional rolls come back from the processing station. You will find it helpful to project these reels and re-edit them several times while they are short. Then it will be fun to combine them on larger reels and to project and re-edit them for timing and polish.

Although the card file film plan takes a little more time in the beginning, it offers enough advantages, in flexibility, time saving and convenience in filming and editing, to justify its use. I am sure you'll enjoy giving it a whirl at least once. Why not try it on your next film? You might even like to stick to it, as many movie makers do.

News of the industry

[Continued from page 115]

Titles that move Live, animated stock titles are now available to the amateur who may be finding his own still titles becoming rather dull. A series of over fifty stock titles, featuring such techniques as zooms, fades, pans, moving backgrounds and triple flips, has just been released by U. S. Photographic Equipment Corporation, 442 Rogers Avenue, Brooklyn 25, N. Y.

Titles in 8mm. and 16mm. are available immediately in black and white. Kodachrome addicts will have to wait a week or so while their orders are filled; but 16mm. color orders *will* be filled—and it may be worth the extra wait, at the low cost of $2.25 for a four foot animated title. The individual titles, incidentally, have a lot of variety in them, since the average title is composed of seven separate shots. A complete listing and all details regarding the new series may be had by writing the manufacturer.

Sack appointments Alfred S. Sack, general manager of Sack Amusement Enterprises, has been elected president of the Texas Association of Visual Education Dealers.

Charles D. Fair, formerly of the Southwestern Medical Foundation and College, has been appointed director of advertising and publicity for Sack Amusement Enterprises. He will make his headquarters in the Sack Building, Dallas 1. Texas.

A-to-Z catalog Nu-Art films are now being distributed through the mail order channels by A-to-Z Movie Accessories, 175 Fifth Avenue, New York 10, N. Y. A twenty four page catalog of Nu-Art releases is available, free, from the company.

Slide projectors A new series of 2 by 2 inch slide projectors—the TDC Vivid models—is being produced by the Three Dimension Sales Company, of Chicago The outstanding feature of the new models is their convertibility from 150 to 300 watts. Slides feed from the right, eject from the left. A new shutter type slide carrier cuts off light while slides change. Further details may be had from Three Dimension Sales Company, 4555 West Addison Street, Chicago 41, Ill.

New 8mm. & 16mm. films Panchromatic Green Seal roll film in both 16mm. and 8mm. sizes has been added to the line of Weimet Film Company, Inc., 514 West 57th Street, New York City. The 16mm. film will be provided in 100 foot lengths, while twenty five foot rolls of double eight will be available. Purchase price will include processing of the film and return postage.

Sherwood distributes Sherwood Pictures, 1569 Broadway, Brooklyn 7, N. Y., has been appointed exclusive distributor in New York and New Jersey for Standard Pictures Corporation, of Universal City, Calif. A complete line of over 200 subects will be available shortly.

British cameras Four British still cameras are now being sold exclusively at Dowlings, Inc., 570 Fifth Avenue, New York City. They are Ensign cameras, made by Barnet Ensign, Ltd., of London, and are called Commando, Autorange, Selfix and Ful-Vue. Full information and literature regarding the British cameras may be had from Dowlings.

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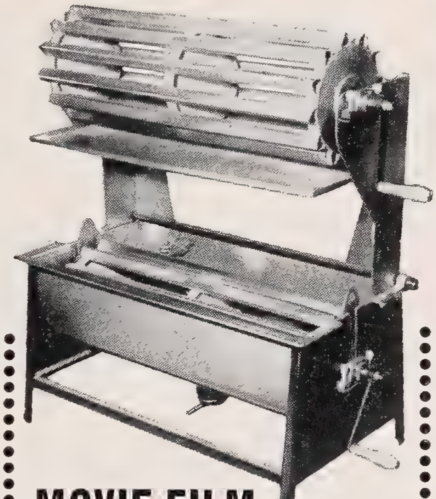

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8 CLUBS 16

The people, plans and programs of organized amateur motion picture groups everywhere

Leo J. Heffernan, FACL

AL MORTON, FACL, center, accompanied (l. to r.) by Joseph J. Harley, FACL, Leo J. Heffernan, FACL, and Frank E. Gunnell, FACL, former Maxim Award winners, at Metropolitan Motion Picture Club, ACL, Christmas party in New York City. With them (l. to r.) are Mrs. Harley, Mrs. Heffernan, Mrs. Morton and Mrs. Gunnell.

Gala in Brooklyn The annual Gala Night screening of the Brooklyn Amateur Cine Club, ACL, will be held this year on the evening of Friday, April 2, at the St. Felix Playhouse, 122 St. Felix Street.

Already announced for the program are *How to Become a Cinematographer*, by Betty and Charles Peters, ACL, of Beverly Hills, Calif.; *Indian Summer*, by Bert Seckendorf, and *Fantasy in Toyland*, by Charles H. Benjamin, ACL.

Tickets are scaled at $.90 tax included, and may be obtained from Herbert Erles, ACL, 252 Ninety-sixth Street, Brooklyn, or Eugene Adams, 35-46 Seventy-ninth Street, Jackson Heights, N. Y.

Los Angeles contest Following the installation of newly elected officers, reported in the January number of MOVIE MAKERS, James H. Mitchell, contest chairman for 1947 and president for 1948, announced the winners of the Los Angeles Cinema Club's annual contest.

In the silent class, Stanley Midgley, ACL, took first prize with his film, *Cycling Through Yellowstone;* Charles Peters, ACL, won second with *Tripoding through the Canadian Rockies;* William J. Keim was third with *Timber*, and Mildred Caldwell, ACL, fourth with *In Our Garden.* In the sound section, Jack Helstowski, ACL, took first prize with *The Unmarried Husband;* Mrs. E. B. Kellam second with *Aloha Time;* Charles Ross, ACL, third with *'Twas About Christmas* (all with sound on disc), and Leo Caloia was fourth with *Man of Vision*, a sound on film production.

Kalamazoo slate The Kalamazoo (Mich.) Movie Club, ACL, opened its eighth year with its usual banquet and the installation of newly elected officers, in the Van Gogh room of Walwood Hall. Phillips J. Krebs is the new president; Hayden E. Hale, first vicepresident; Mrs. Kobe G. Vander Molen, second vicepresident; Mrs. Fred Mantele, secretary, and Elko Stapert, treasurer.

Filming Philadelphia The Philadelphia 8-16 Movie Club, ACL, is at present engaged in making a factual film, in color, featuring the historical, industrial, educational and recreational aspects of Penn's Town. A narrative on film will be added when the shooting is finished.

The club is eager to exchange views and news with other amateur movie organizations. For further information, write A. Zelitch, 2301 Federal Street, Camden, N. J., who is secretary of this Philadelphia club.

New Washington club A group of employees in the Department of Agriculture, in Washington, D. C., is organizing an Agricultural Movie Makers Club, which has been officially recognized as an employee recreational activity. The club expects to start with at least fifty members; it is designed for both 8mm. and 16mm. filmers.

Amateurs interested in joining the new club should consult with the Employee Relations Section of the Office of Personnel of the Department or with H. D. Bateman, 1531 North Wakefield Street, Arlington, Va.

Officers for Long Beach At the annual installation dinner held at the Masonic Temple, the Long Beach (Calif.) Cinema Club recently put in the following officers: president, Bruce Ramsay; first vicepresident, Howard Derr; second vicepresident, Joseph Stoklasa; secretary, Warren Nash, ACL, and treasurer, Reuben Eubank.

In addition, the winners of the annual contest, as reported in February MOVIE MAKERS, were awarded prizes. Forrest Kellogg won the Past President's Trophy,

John J. Lloyd, ACL

JOHN L. LLOYD, ACL, of Long Beach Cinema Club, receives gold cup tournament trophy from Los Angeles Cinema Club officers Clarence N. Aldrich, ACL, Charles J. Ross, ACL, Jack Shandler and Lorenzo Del Riccio.

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Kenosha competition The largest number of entries ever received in a Kenosha (Wisc.) Movie Makers Club, ACL, movie competition were reviewed and judged by Arthur Elliott, ACL, O. Bergman and W. Hart, all from Chicago, who made the trip especially to handle the contest.

Guatemala, Land of Eternal Spring, by Emery McNeil, ACL, took first place in the 16mm. division; *Trail in Two Cities,* by Tim Lawler, ACL, took second, and a picture made by the Reverend Edwin Jaster, ACL, took third. In the 8mm. class, *Dairyland,* by Richard Nelson, *Beauty in the Parks,* by Eldon Voelz, and a film by Ed Meers were the winners in that order.

Ottawa programs Recent programs of the Ottawa Cine Club, in Canada, have included *Dog Trials,* by A. MacMorran; *Vancouver Centenary,* by Douglas Pierce; *Streets of Ottawa,* by Kenneth West, and *Alaska Bound,* by Mel Succee, ACL.

Father has a baby

[Continued from page 107]

his elbows in soapsuds. If an actor is to move from one place to another, handle this by ending the first scene with him just starting to move away. The next scene opens with him just moving into place.

At this point just a word of warning. Don't cut back and forth too rapidly and too often. Remember you are suggesting motion, not lightning flashes. Make each scene long enough to let the audience get the whole of the idea you want it to get. Here is the ideal picture to practice what is so often preached—more closeups, more interest. Filmers using 8mm., as I enthusiastically do, should pay particular heed.

Two technical points remain; but, as you will see, they have already been solved. By holding scene areas down, only two or three flood bulbs are needed. Metal reflectors are nice, but the built-in reflector lamps do almost as well. Use a meter if you have one; but, if not, follow the simple lamp-to-subject directions which come with the bulbs or reflectors. Even without previous experience you should get evenly exposed pictures. If you use Type A Kodachrome, be sure to exclude all daylight. Perhaps you can take the picture at night, if windows are a problem. Another way is to use outdoor Kodachrome, blue glass Photofloods and all the daylight you can get. The disadvantages are the

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■ SOUND projector clearance—L.N. Kodascope FSION, gray, 2 cases, $345.00; FSION, black, one case, $295.00; Sound Mirror tape recorder, $229.50; Bolex H-16, 1″ f/2.7, case, $295.00; Filmo 70A, 1″ f/3.5, case, $85.00; 8mm. lenses—1″ f/3.5 Ilex, $18.50; Cine Extenar, $22.75. Free catalog. CAMERA MART, 70 West 45th St., New York 19.

■ TITLERS: 16mm. 8mm. The newest titler out for making every title effect . . . professional trick effects . . . zooms, flip flops, turn arounds, animation, etc. Made of aluminum; 24 inches long; title area 5⅛ x 3⅞. Priced at only $25.95 tax included. Send for literature. ROYAL-X CINE PRODUCTS, Dept. M, 264—39th St., Brooklyn 32, N. Y.

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slower film speed (Weston 12 to Weston 8), and approximately one third less illumination from the blue glass than from the clear.

The second technicality is a serious one in my home. Picture taking must be fitted into our home life. We refuse to live in a cluttered studio. So, the "Day" picture is confined to the kitchen, the baby's room and the bathinette. All the scenes in each area are taken at one time; Mother and Baby act as in a normal day, and Father has the lights and camera in readiness for his actors. He does the same for his own scenes and has to call Mother only to press the button. She can always get a laugh from recording the "overburdened one" as a fall guy.

What follows is a treatment outline based on the foregoing. Like the latest Hollywood Boy-Meets-Girl, it is only one way to angle the Day-with-Baby picture. It can easily be made in 100 feet of 8mm. or 200 feet of 16mm. film. It probably hasn't enough story interest to run much longer.

THE MAN IN THE KITCHEN WINDOW

The basic story idea—miscellaneous shots of the baby with a "running gag" of Dad doing all the work. The title comes from the fact that Dad works so much in the kitchen that his whole world seems to be framed by the kitchen window.

Main Title—plain letters with a horse blanket pin beneath.

Featuring—Baby ——————.

Produced by—Mom and Pop.

Fade out and cut to show the kitchen window from inside. Dad walks into view, dressed in work clothes and carrying a load of washing. He raises the window shade, rolls up his sleeves and goes at it. Pausing after a moment, he peers out of the window and waves. Then he starts to boil the clothes on the stove.

Various scenes in the baby's room. A closeup of Baby in the bassinette. Baby is removed. Follow with his feeding, especially Pablum or spinach. Then the burping. Only Mother and Baby are in these scenes.

Back to the kitchen. Dad is leaning wearily against the sink, a mountain of suds, bottles all over the place, slow and deliberate washing. Medium shot and several closeups.

Back to Baby for scenes of him being bathed and then dressed. Then cross cut to Dad in the kitchen, preparing the formula. Extreme closeups. Dad's face, hands, bottles being filled. Dad seated and resting his face on one hand.

Scenes of Baby being dressed to take out. He is placed in the carriage, wheeled along. Mother stops, looks up and waves. Back to the kitchen where Dad has a mouthful of clothespins and an armful of clothes. He waves back out of the window. Shots of the baby in the

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carriage, in the park, etc. Mother returning home with the baby.

Ending. There are two possibilities.

1. Mother tucks the baby into bed and then tucks Dad into his bed, where he is lying exhausted on his back, snoring, a book on how to raise babies open on his chest.

2. Return to the kitchen where everything now is in order, in contrast to the earlier scenes. Dad is slicked up and has everything under control. He puts the nursing bottle and Pablum on a tray, then turns to the camera with a big grin on his face. Fade out on a closeup of a very happy Dad feeding the baby.

End Title. *THE END*, done with safety pins on a diaper background, with possibly a small rattle and toy under the words.

Let's try time lapse

[Continued from page 101]

When single-framing a sequence, it is necessary on most cameras to decrease the exposure a little, to compensate for the fact that the camera motor does not attain full speed during a single exposure. Closing the diaphragm about a third of a stop will correct this overexposure in most cases.

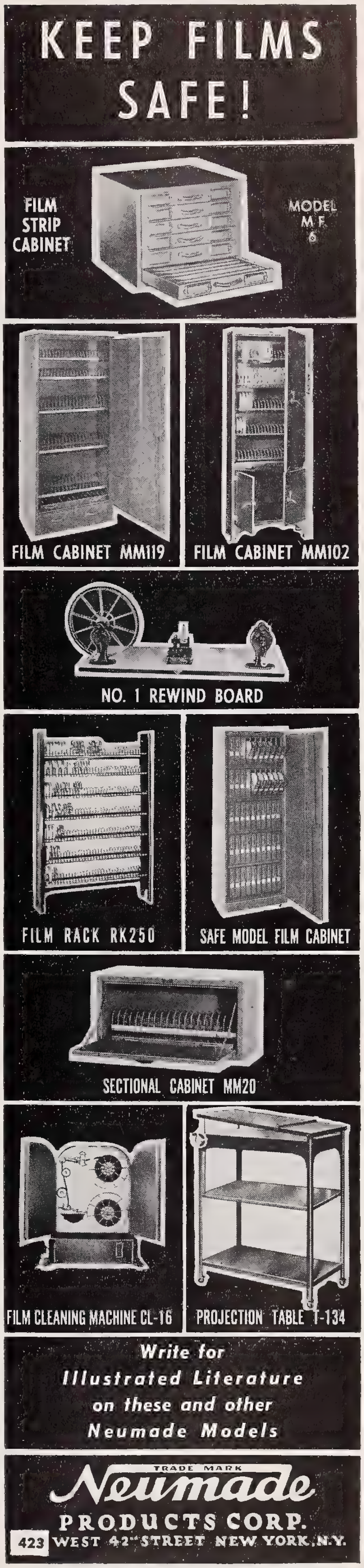
Some of the simplest subjects provide the most unexpected and attractive results. I once filmed a burning cigarette, supposedly placed on a living room mantel and forgotten. The action required about eight minutes, and the time lapse between frames was three seconds. This was done by hand and without automatic timing. Shot in Kodachrome, one saw the resin from the wood melting around the cigarette, as it charred its way along the pine board.

Actions extending over longer periods of time are most easily filmed by the use, with your camera, of an automatic timing mechanism. Exact data on the construction of a very simple form of such a mechanism will be given next month. In the meantime, let's examine further some of the fascinating possibilities of time lapse filming.

FILMING A FLOWER

Flowers are widely popular and, when filmed in Kodachrome, are rich in color and unbelievably revealing in their actions. To shoot the unfolding of a rosebud, set the time lapse camera on a tripod or table and secure it rigidly. Line up the camera and focus it on any convenient object, similar in size and color to the flower you will later place before the camera.

The reason for a stand-in is that, when a fresh bud is brought from a cold refrigerator to a warm room, it immediately begins to unfold. If the bud is used to focus on in the warm light of a Photoflood, there is likely to be some action in that first minute or two that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The man we know has found a way to a greater serenity than most of us achieve. He has found it in amateur movies. He is not unaware of present conditions, for he has a high intelligence and knows what goes on about him. He has deliberately chosen amateur filming as a means of lessening the pressure of the world upon him.

He films in the summer and in the winter, in good weather and in bad. He does not waste film, for he takes much time to shoot well. He has no special source of film supply and he makes do with what he can get, here and there. But every weekend he does something, even if he shoots but ten feet. At night he edits and makes titles. He does not seek audiences, but he is always generous in showing his work to those who express a real desire to see it. He is always ready to discuss other filmers' work with them and to make suggestions, if they are asked for. He likes to see others' films and to praise them, when praise is possible.

We know of no more intelligent or more cooperative and encouraging movie maker anywhere. Lacking a desire for personal recognition, but really wanting to do better work for the work's sake, he is a truly modest person, although he has made great movies.

This interest in our hobby has kept a busy executive from worrying unduly over problems, when he cannot take direct action to solve them. His free time is devoted to things creative and re-creative in his favorite hobby. The important thing about this man is that he has, as a by-product, found that serenity which most of us lack. Here is another magic from movies.

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the camera will miss. Do not bring the rosebud from a cool place until you are all ready to start shooting. Incidentally, place the flower as close to the camera as possible, for closeups are the most effective views in shooting flowers in time lapse.

Many rosebuds require ten or twelve hours to unfold into full bloom. To determine how long this process will require for screening, remember that ten hours of time lapse filming at one frame a minute will give you 600 frames or fifteen feet of film. This, at normal projection speed, can be screened in about thirty seven seconds.

After determining proper exposure and focusing, bring in the rosebud, in water of course, and place it in the exact position of the stand-in. Turn on the switch for the timing mechanism to go to work. This is all you will have to do until the flower has finished its performance. An old fashioned tallow candle is another subject on which to test your equipment right in your living room or workshop. Secure the base of the candle in the neck of a bottle. Light it and let the tallow drip down the sides of both candle and bottle until the candle has expired. As this film is screened, it will show the candle rapidly getting shorter as the melted tallow builds its shapeless formations.

If you want to try a practical application, film the life span of a No. 2 Photoflood. It is said that Photofloods, like people, get weak in their old age. Place an exposure meter in front of a gray card directly illuminated by a fresh flood bulb. Put the light close enough to give a high meter reading. Bring a clock into the picture and set the hands at twelve o'clock. Start the camera and the clock and let the Photoflood remain on continuously, as it supplies the necessary illumination as well as being the guinea pig for the experiment. Since the life of the bulb is supposed to be approximately six hours, this sequence will require about 360 frames or nine feet of film. When screened, the actual life span of the bulb will be indicated by the clock and the decreasing intensity of illumination will be shown by the meter dial.

If there is a flower box or even a pot of flowers in a south window of your house, you have the making of a grand sequence. Picture these flowers from the inside of the room, either with or without artificial illumination, letting the camera operate at intervals from morning until night, as long as the natural light from the sun is good. This shot can be made in silhouette, and it will show how the flowers tend to face the sun throughout the day.

By employing the inverted camera technique, you can create an ice cube from a puddle of water by filming, in time lapse, an ice cube melting.

The student of nature and entomology will find a world of good subject matter in the nearby countryside. The building of anthills, cocoons and other insect activities are but a few suggestions.

All in all, the results attained by the amateur who works with time lapse movie making depend largely upon the extent to which he cares to delve into its possibilities. It is an intriguing process and definitely the way to "something different" on your home film programs.

(Next month Mr. Jenkins will outline in detail the construction of an inexpensive easy to make electrical timing device, adaptable to any camera—*The Editors.)*

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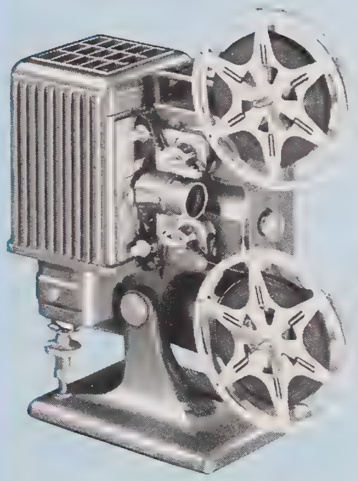

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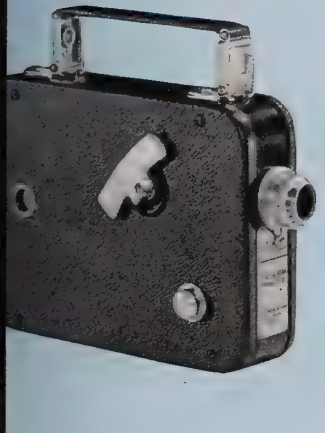

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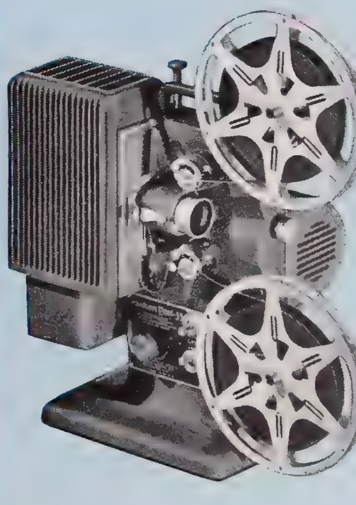

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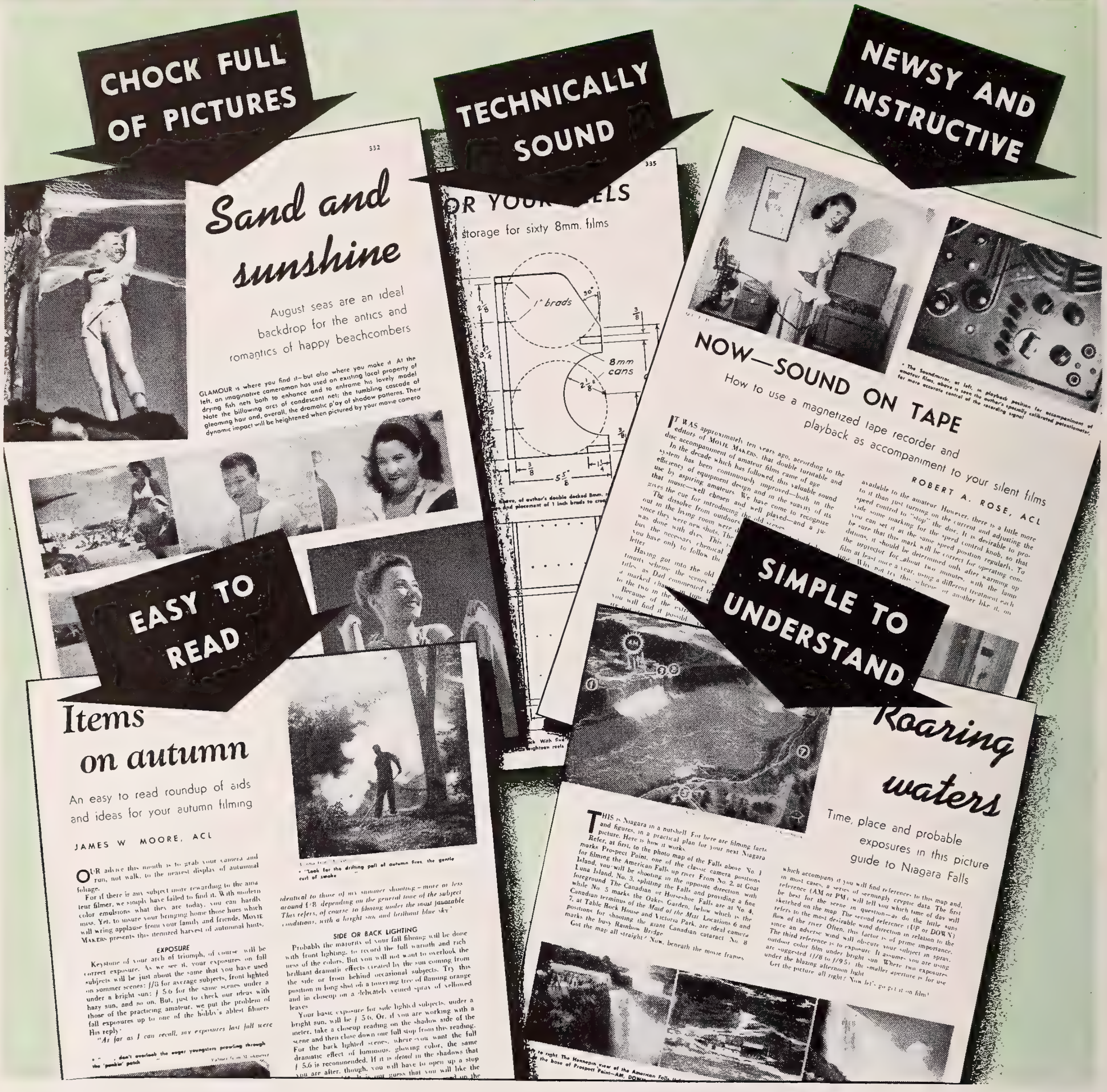

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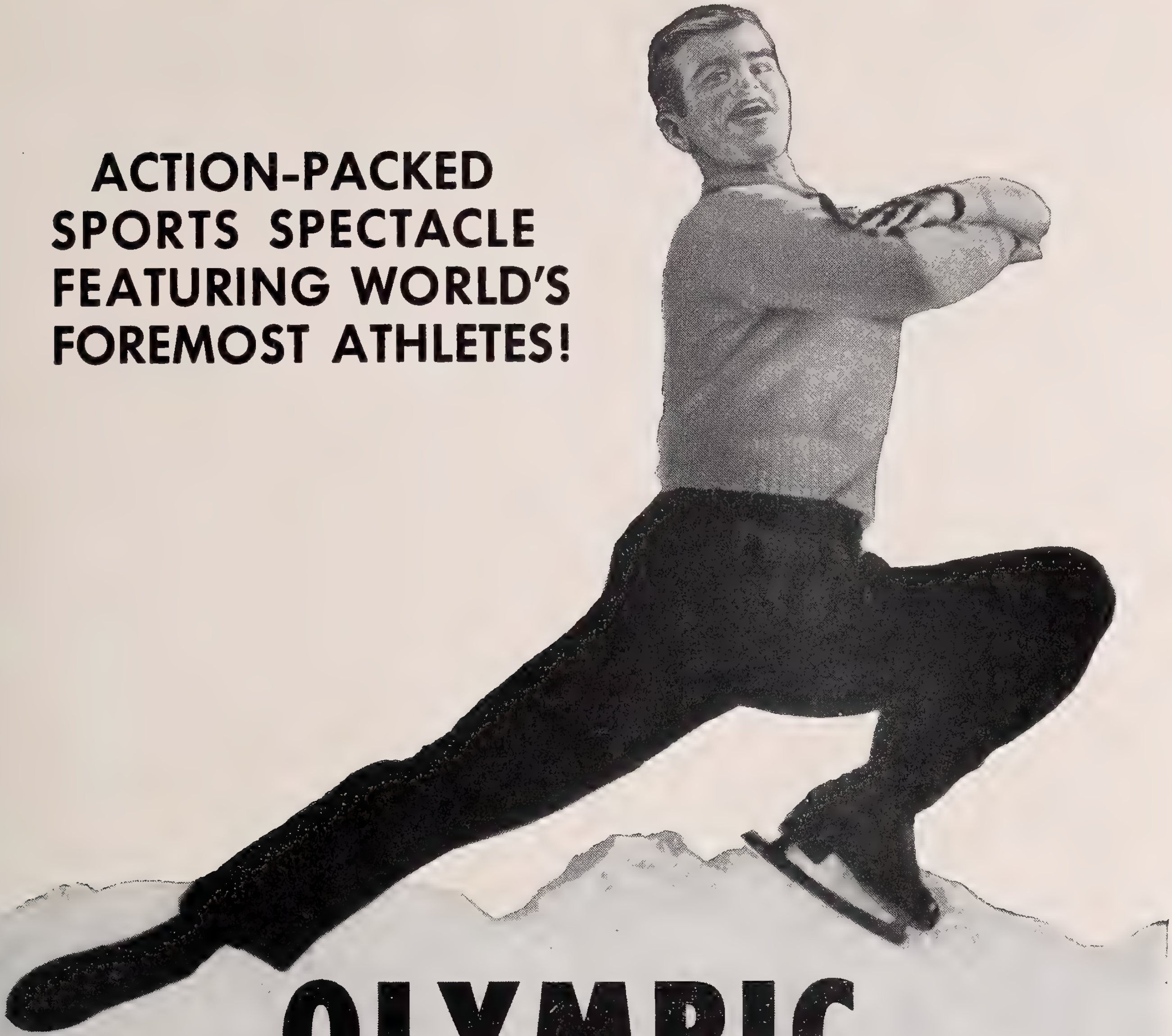

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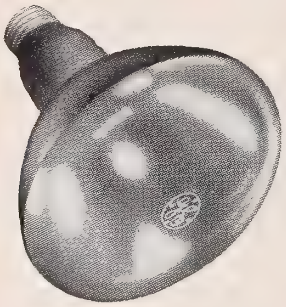

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Published Every Month by
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April 1948

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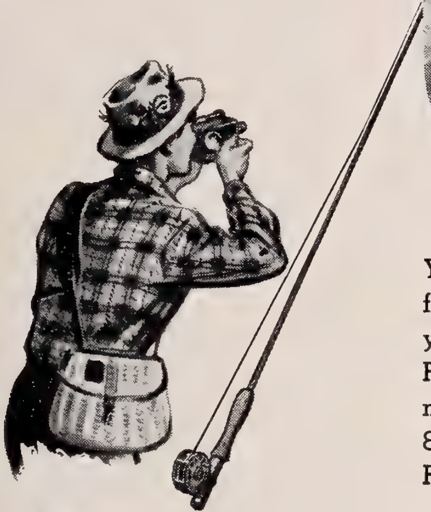

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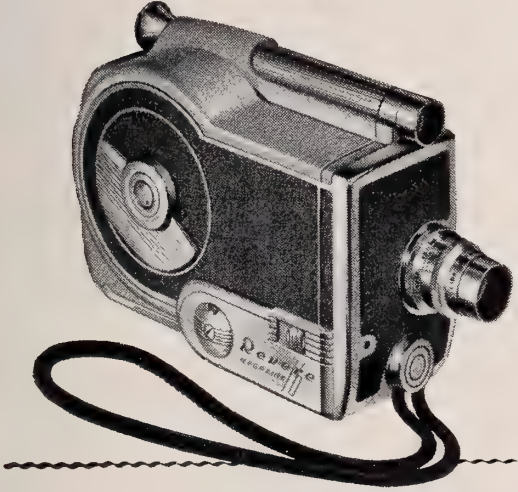

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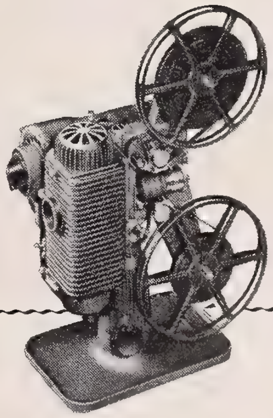

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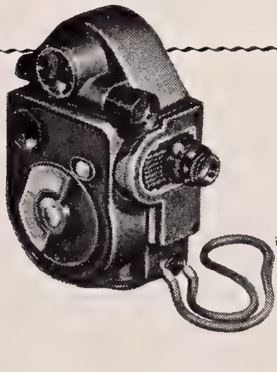

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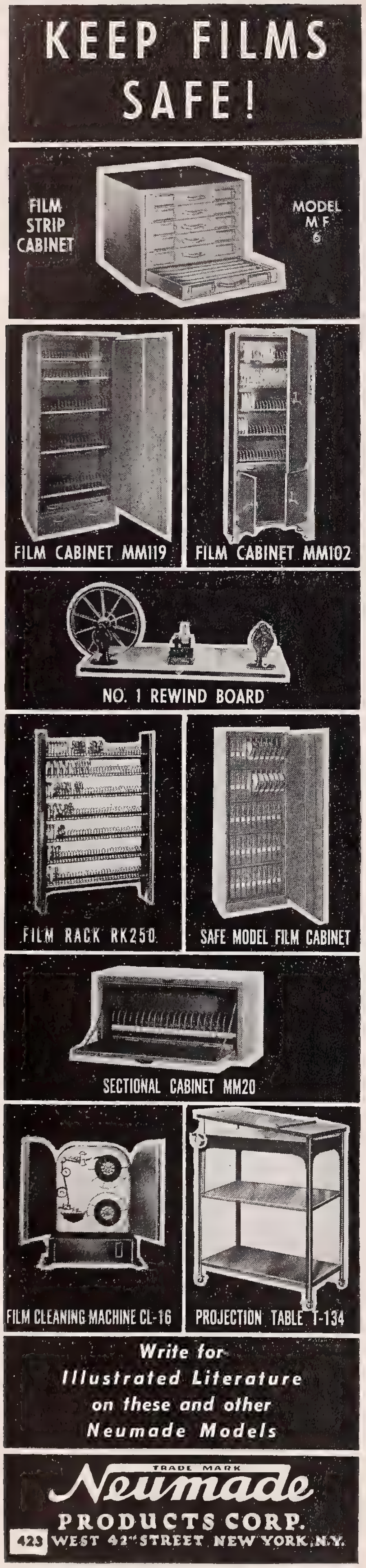

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Closeups—What filmers are doing

Frankly, we're rather proud to bring you *Planning With Pictures,* on page 146, a simple, easy to read discussion of how the professional story board technique can be adapted by the amateur.

We are proud first because of the stimulating nature of the story itself and second because of the outstanding ability of its author.

Kenneth Stubbs is a professor of fine art at George Washington University, an instructor at the Corcoran School of Art and story board consultant for Scripts by Oeveste Granducci, a Washington, D. C., film writing organization. During the war he produced more than 150 complete story boards for the Training Film Unit of the United States Navy.

Accustomed to expressing himself in pictures rather than paragraphs, Mr. Stubbs confesses our story to be his first writing for publication. We think it's a dandy.

Ralph E. Gray, FACL, is the latest recruit to the trailer colony. After living for years in Mexico City, he is leaving the land of tortillas to tour the United States, hauling his house behind him.

In embarking on this new adventure, Mr. Gray has been advised by experts. Fred C. Ells, FACL, apostle of realism, and Frank E. Gunnell, FACL, advocate of romanticism, have both been consulting on the conversion. In which camp Mr. G. will park *his* trailer has not yet been revealed.

During the course of his travels, however, he will have with him a full complement of his award winning pictures. Movie club program chairman, interested in booking an evening of these outstanding films, are requested to write Mr. Gray in care of Movie Makers.

Lewis Lewis, ACL, 1947 Honorable Mention award winner with *Help Yourselves, Boys,* is one amateur filmer who refuses to be typed.

An insurance executive in Cape Town, South Africa, Mr. Lewis spends his spare time in filming unusual operations in the city's hospitals, recording the bird and animal life of the Cape and, last year, picturing the British Royal Visit to the Union of South Africa.

His most recent undertaking has been as official cinematographer for a Union sponsored scientific expedition to the little and lonely island of Tristan da Cunha, on latitude 35 S. between Africa and South America.

Not to be outdone by her famous filming husband, Mary Louise Harley (Mrs. Joseph J.) turns her "green thumbs" toward a typewriter in this issue, to bring you expert counsel on *How Does Your Garden Grow?*

This is a needless question to ask of Mary Harley, who—the nursery rhyme notwithstanding—gets contrary only when her cameraman comrade steps innocently into a newly seeded vegetable patch. Mrs. Harley's only real failure amid the flowers occurred when the family police dog playfully uprooted an afternoon's work.

LEWIS LEWIS, ACL, an able amateur of Cape Town, South Africa, at work on a surgical film, a field which he has made his specialty. The camera is the Cine-Kodak Special with a 200 foot film chamber and 6 inch lens, giving a field at this distance about 5 inches wide.

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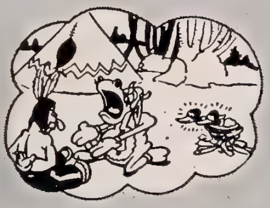
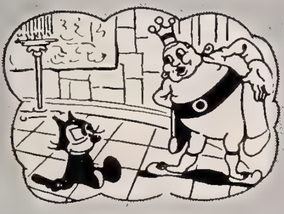
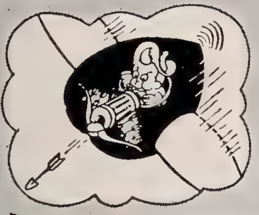


MOLLY MOO COW AND THE INDIANS



BOLD KING COLE



CUPID GETS HIS MAN

MOLLY MOO COW AND THE INDIANS

MOLLY MOO COW AND ROBINSON CRUSOE

MOLLY MOO COW AND THE BUTTERFLIES

MOLLY MOO COW AND RIP VAN WINKLE

THE GOOSE THAT LAID THE GOLDEN EGGS

TROLLEY AHOY

TOONERVILLE PICNIC

TOONERVILLE TROLLEY

BOLD KING COLE

NEPTUNE'S NONSENSE

CUPID GETS HIS MAN

IT'S A GREEK LIFE

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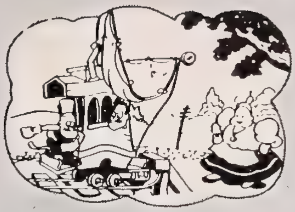
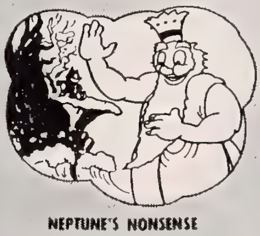
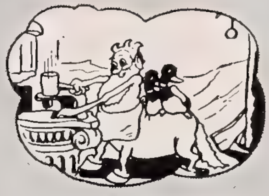


TOONERVILLE TROLLEY



NEPTUNE'S NONSENSE



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The Reader Writes

This department has been added to the new Movie Makers because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, Movie Makers, 420 Lexington Ave., New York 17, N. Y.

EFFORT, NOT EXPENSE

Dear Movie Makers: I have just received the March issue of the magazine and noticed at once the letter from ex-ACL member George F. Hartshorn, of Texarkana, Ark. As he seems to be hitting at me *(Mr. Gray was the Maxim Award winner in 1946, a year mentioned by Mr. Hartshorn—Ed.)*, let me try to set him straight on a point or two.

First, friend Hartshorn, in just what contests have you entered your films and how did you make out? And where did you get an 8mm. camera for $10.00? And what makes you think, even at that price, that a capable man can't make a good movie with it? It isn't the camera that makes a fine picture. It's the man who presses the button—though admittedly the better the tools a man works with, the better his work is expected to be.

Now as for costs. I have been living in Mexico because I have a very limited income and couldn't afford to live in the United States—even in Texarkana. In making *Typical Times in the Tropics*, I collected sequences for over a year and a half, but the actual time spent at making movies was decidedly *less than three weeks*, at a total cost outside of Mexico City of about $8.00 (US) a day. Surely that is not a sign of "great expense."

Why not stay in there and pitch? Crawling into your shell, because some other guys use their talents and win, will do you no good. It is a free and open contest—8mm. or 16mm., black and white or color. Pick your weapons, *amigo mio*, and then shoot to win!

Ralph E. Gray, FACL
Mexico, D. F.

Dear Mr. Hartshorn: I will take issue with you if you will answer a question for me. *Where* can one buy a ten dollar 8mm. camera? I should like to get one for a little friend of mine who aims to be a real movie maker.

If you will look up the meaning of the word "amateur" in a ten cent dictionary, you will find that he is "one who does something for the personal satisfaction achieved, not for lucrative gain," which sets him apart from the professional. Any amateur who is worthy of the name will do all he can to perfect his art, whether it be motion pictures, piano playing or what you will. The amateur musician may own a thousand dollar Steinway, but he will get out of it only as much as he puts into it.

Just so with movie makers. I have seen perfectly appalling movies made with the most expensive camera on the market—and so, no doubt, have you. I think that the Maxim Award winners have achieved their goal not because of their expensive equipment, but rather because they have been willing to put time and thought into the making of their pictures—and these are the most inexpensive ingredients of any amateur art.

Improvement implies a forward motion. Those who cannot keep the pace must fall behind, but throttling down the speed discourages the eager. Movie Makers has not yet discouraged *this* amateur!

Helen C. Welsh, ACL
Albany, N. Y.

Dear Editor: In reference to the letter by George F. Hartshorn, it seems remarkable to me that among the Ten Best there were only two 8mm. films in 1947 and only three in 1946.

I would guess that the proportion of 8mm. winners was very considerably less than the proportion of 8mm. entries, which probably equalled or exceeded the 16mm. entries in number. I note also that there was only one black and white film among the Ten Best in each of these years.

Were there so few B & W films submitted? It looks from here as if the judges tend to give some weight to the simple fact that a film was made on 16mm. stock, or in color. . . . After all, there are other more significant factors in amateur movie making than the width of film or type of emulsion chosen.

Paul R. Stout, ACL
Chicago, Ill.

There are indeed—such as creative imagination, pride of craftsmanship and the will to win! Movie Makers finds these qualities in *all* types of films: 8 or 16, color or black and white.

In connection with our judging of the Ten Best contest, some exact figures may be of interest. Of the approximately 95,000 feet of film seen by Movie Makers and the ACL during 1947 (*all* of which were considered in selecting the Ten Best), roughly 70,000 feet were 16mm. and (converted into similar screen units) 25,000 feet were 8mm. In terms of percentage, this figures out to 73 per-

cent 16mm. submissions and 27 percent 8mm.

Of the 70,000 feet of 16mm. film judged, only 3,900 feet (or 5 percent) were black and white, with 95 percent in color. Of the 25,000 feet of 8mm. judged, only 900 feet (or 7 percent) were black and white, with 93 percent in color. Of the total footage—8 *and* 16—only 6 percent was black and white.

Now let's analyze our contest awards for that year—ten in the Ten Best and fourteen in the Honorable Mention categories. Of this total of twenty four films honored, seven, or 28 percent, were 8mm., and fifteen, or 72 percent, were 16mm. One film, representing 4 percent of those honored, was black and white, with twenty three, or 96 percent, in color.

WELCOME, ACL!

Dear Movie Makers: I am a new subscriber to your magazine, and my problem was the same as Jessie Rees (*Reader Writes,* February). So, after reading your answer, well, here is my $2.00.

Joseph P. Heinrich, ACL
Jersey City, N. J.

CELLULOID COLLEGE

Gentlemen: In connection with your item, *Movies By Mail? (Reader Writes,* February), if your readers desire full and detailed information on how they may learn movie making anytime, anywhere, they need only write to Celluloid College, 63 South 4th Avenue, Mount Vernon, N. Y.

I will see that they are mailed a brochure on *Basic Motion Picture Technique*, a simple, entertaining and educational course in the art of movie making and motion picture appreciation.

Emil E. Brodbeck
Mount Vernon, N. Y.

8MM. MAGNETIC SOUND

Dear Sirs: Your *Magnetic Sound for 8mm. Projection* in the March issue was very interesting. Let's have more on the subject. A little information on the availability of the hook-up for my Bell & Howell Filmo Master will be appreciated.

Norman E. Soucy
Bristol, Conn.

Both the Bell & Howell Company and the Revere Camera Company have been licensed by the Armour Research Foundation to produce 8mm. motion picture equipment under their patents for magnetic sound. Neither company is yet ready to make any announcement in this field.

Movie Makers has their assurance, however, that when either of these companies has news on 8mm. magnetized sound, our readers will hear about it.

FILMERS IN KINGSTON?

Dear Sir: I am writing to you on behalf of the Kingston Cine Club, Kingston-on-Thames, Surrey, England, in the hope that you may be able to help us.

Here in Kingston we have a well established club, affiliated to the Royal

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Photographic Society of Great Britain. We would like to contact cine clubs, or individual filmers, in a town of the same name in the States, who would be interested in exchanging news and notes about amateur cine work. An exchange of films might follow at a later date.

BRIAN GIBSON
Merok, Manor Road South
Esher, Surrey, England

Filmers in Kingston—Arkansas, Georgia, Idaho, Illinois, Maryland, Massachusetts, Michigan, Missouri, New Hampshire, New Jersey, New Mexico, New York, Ohio, Oklahoma, Pennsylvania, Rhode Island, Tennessee, Utah, Washington, West Virginia and Wisconsin—please note.

MORE TRAVEL STORIES

GENTLEMEN: Your series of articles on vacation trips to various cities and points of interest are particularly appealing.

We made a vacation trip to Niagara Falls last summer and found the article you published last year (*Roaring Waters*, July, 1947) very helpful in choosing our camera positions. Also got some excellent scenes of Fort Niagara and the many picturesque historical relics to be found there. . . . Hope to find more of these travel stories in the spring and summer isues.

HOWARD C. ENYARD, ACL
Newton Centre, Mass.

You will, beginning with the May number.

Questions AND Answers

Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers*, c/o MOVIE MAKERS.

METER READINGS

DEAR EDITOR: In the September, 1947, issue of MOVIE MAKERS, Leo J. Heffernan, FACL, makes a statement in his article, *Know Your Meter*, which confuses me very much.

He said, in effect, to give a light colored object *more* exposure than the meter calls for and give a dark colored object *less* exposure than the meter indicates. I don't get it.

FRANCIS J. BOICHOT, ACL
San Francisco, Calif.

Confusing as it may sound on the face of it, Mr. Heffernan's advice checks exacty with statements in the official instruction books of meter manufacturers.

On page 13 of General Electric's *Photo Data Book*, under the general heading,

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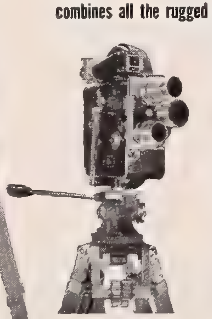

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A statement of similar import will be found on page 13, middle of the first column, in *Using Your Weston,* published by the Weston Electrical Instrument Corporation.

THE SWAP SHOP

In this column, Movie Makers offers its readers a chance to exchange film footage on varied subjects and items of filming equipment directly with other filmers. There is no charge for this unique service, but your exchange offers *must* be on a swap basis only. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop,* c/o Movie Makers.

CHICAGO FOR SHEEP

Dear Editor: I wish to swap 16mm. color shots of anything around Chicago or in the State of Illinois for 16mm. color scenes of Mt. Rushmore or footage of a large herd of sheep. Each scene must be at least three feet in length.

L. M. Jacobsen
1712 Sunnyside Avenue,
Chicago 40, Ill.

SOUND IN 16

Dear Sirs: I have six features that I would like to exchange for others in A-1 condition. They are 16mm. sound on film, 400 foot shorts; also a few in Eastman color.

Michael Russnak
260 Eckford Street,
Brooklyn 22, N. Y.

. . . Will you please place the following in the *Swap Shop of* Movie Makers? Thank you.

Fifteen reels of 16mm. sound film to swap or loan exchange. Cartoons, comedies, musicals, travel, etc. Some are two reels. Send me your list and I will send mine.

Horace Crossley, ACL
1282 North Main Street
Providence, R. I.

. . . I will send my list to any other Movie Makers reader who would like to exchange sound film on a reel for reel basis. I have feature pictures and shorts.

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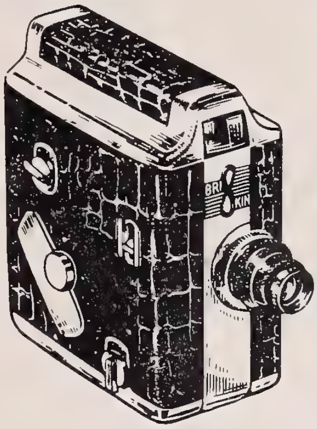

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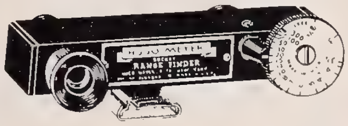

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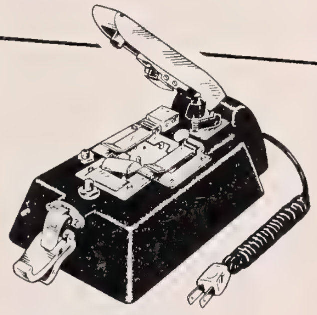

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SPRING PILGRIMAGE

OEVESTE GRANDUCCI

A movie maker's dream of beauty, the Washington cherry blossoms have become a Mecca for modern American pilgrims

Photographs by Harold M. Lambert from Frederic Lewis

WASHINGTON MONUMENT, from the Tidal Basin's west shore, is best filmed in the afternoon. The side lighting is all important.

TO SEE the cherry blossom display around the Tidal Basin at Washington, D. C., is an esthetic and patriotic experience which no American will ever forget.

For these blossoms are the high point of a spectacle that is repeated annually in the spring, before the eyes and the cameras of visitors by the hundreds of thousands. No one has attempted to estimate the amount of 8mm. and 16mm. film these visitors have exposed, but certainly it would have to be reckoned in miles rather than feet.

The natural inclination of most Washington springtime visitors is to take pictures simply of the cherry blossoms. That's what they came to see. Hence they miss the real spectacle and wind up back home with beautiful footage for a film which has no beginning and no end.

The pink and white display of blossoms is indeed beautiful and it is well worth filming carefully. But let's do it as a part of a story, however simple.

The story, as I see it, is not only the cherry blossoms, but the people who jam the whole Tidal Basin area from early morning until dark—the crush of cars, the sweating traffic officers, the exasperated drivers and the walking mobs. These are a cross section of the American people. They are the important part of your story of the cherry blossoms.

Here are some tips from experience that may help you.

First, clip the map of the area appearing in the local newspapers during cherry blossom season. This map will show you the traffic pattern set up by the police; it will enable you to spot the location of probable traffic jams, as well as to orient the whole area.

(A shot of this map with its accompanying headline might serve to open your film, if you wish. It could then be followed with a news story headline about the number of cars or the number of visitors to the cherry blossoms, clocked by the police that day. These scenes could then be followed by your shots of the traffic jams as noted later.)

Take a cab or streetcar, or walk to the Tidal Basin area. Don't attempt to drive your car or you will waste many hours.

Most of your scenic shooting should be done relatively early in the morning and relatively late in the afternoon, because of the filming conditions you will meet. Shots taken between 11 a.m. and about 2 or 2:30 p.m. either will be flat and uninteresting or will have too wide a contrast between highlights and shadows.

For long shots of the area over water, or of the white Jefferson Memorial with pink and white cherry blossoms in the distance, you probably will be wise to underexpose slightly. If the sky is blue, about *f*/10 will do. If the sky is slightly overcast and the light bright, *f*/11 will give pleasing results at sixteen frames a second—we're talking about color film, of course.

Get plenty of shots of the inevitable traffic jam—shots that emphasize the thousands of cars, the tens of thousands of people.

For shots of, and on, the

[Continued on page 173]

JEFFERSON MEMORIAL, newest of Washington's monuments, is pictured here from southern bank of Basin in the afternoon. Our cover picture is from northeast shore in the morning.

PLANNING WITH PICTURES

The Story Board, a professional method of film planning, can easily be adapted by the amateur, says this expert in the craft

KENNETH STUBBS

EVER hear of a Story Board? No? Well, it is *not* the fabled conference of Hollywood script writers who gather round the Big Boss and say "*Yes,* Mr. Blotz!" "It's a *yak,* Mr. Blotz!" "Oh, YES, Mr. Blotz!"

No, a story board is simply a series of sketches or still photos indicating the area and action that your movie camera will later picture. And don't decide at this point that this film planning technique is not for you! You can't draw, you say? Well, honestly you don't have to do it any more ably than, say, Junior with his Christmas sketch book. Even the familiar "stickman" line drawings will serve your story board quite adequately as long as they indicate the things you will want to know. Or, you can do the whole thing with your still camera. This way you'll have the additional advantages of checking such matters as exposure and lighting on inexpensive snapshots instead of on expensive movie film.

But why, you may say, should I go to all this trouble? If I am going to shoot all of these scenes in movies eventually, why not go right ahead and *shoot* them? Well, this is a reasonable question—and, at first, it is a reasonably satisfactory method of movie making. But after a while you begin to find weaknesses in the end product.

You find, for example, that a series of incidents, however charming, do not satisfy your desire for a really good movie. You discover that just by shooting the main incidents at random you often miss something important or jump too suddenly from one scene to another or fail to show some things to their best advantage.

But it is possible for you to get your shots and actions exactly as you wish them and to have them fit together into a good movie. Naturally, the first step is to consider your subject in detail, to get an idea of the scenes you wish to show. Let's take the familiar day in Baby's life.

First jot down the baby's schedule: 6:30 a.m., waken, milk, play; 9:15, cod liver oil, fruit juice; 9:30, bath; 10:00, feeding; 10:30, sunbath; 2:00 p.m., feeding; 2:30, sunbath; 5:30, sponge bath; 6:00, feeding; 6:30, to bed. Ten main items, not counting nice incidentals, such as weighing. Not much time for each in an average length movie. You see that you can't hope to show everything. That makes it even more important to plan well.

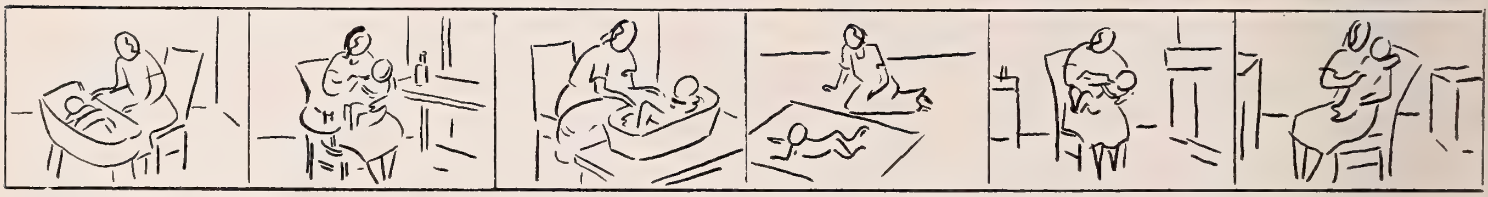
Next, note beside each event the main points you wish to show (other than the spontaneous ones that just naturally happen). Now you are well along in planning your scenes, but, even so, you might make your movie and not be satisfied. Why? Because no matter how well you *think* out the details, if they don't *look* well on the screen, you will be disappointed.

What you want is to *know* how your movie will look before you shoot it. That is where the story board comes in.

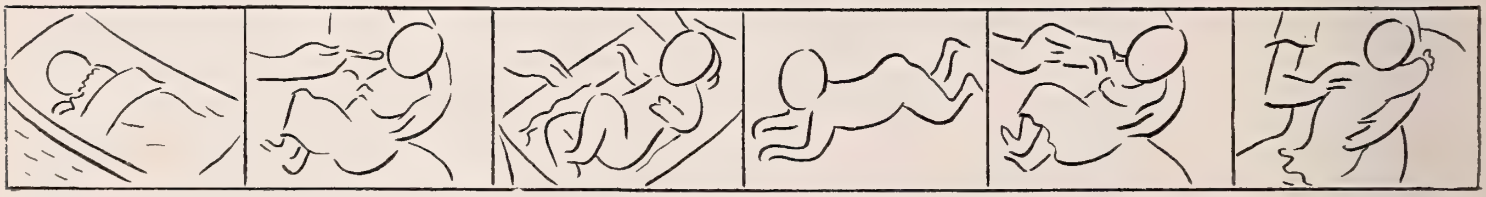
Preparing your story board is really a simple matter. Start by making a sketch or still, to illustrate each scene you plan to shoot. They may be as rough as you like. You may choose to make sketches that only you can understand, or snapshots taken at any distance and marked or cut to show camera field. They will serve as a guide for such things as field size, camera viewpoint, objects to be included and the action to take place on the screen.

Start with the main subject matter of your film. Suppose you plan general shots, place them in order and find that they look like Strip 1.

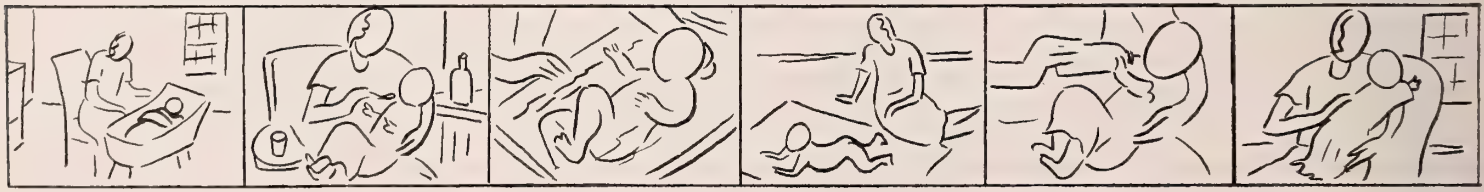
That might look fine to you, but it would be little



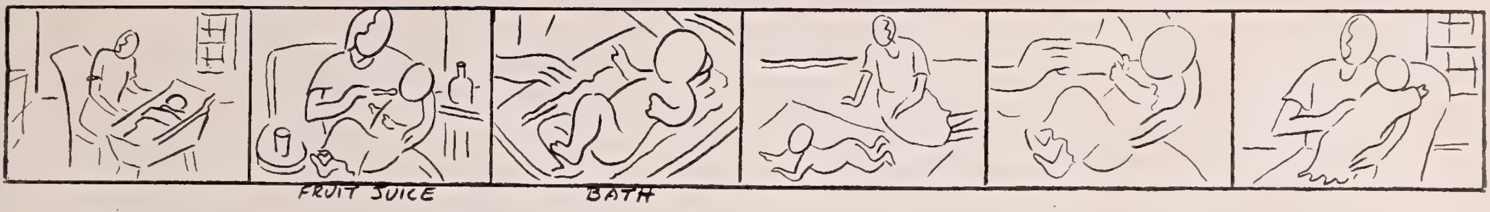
STRIP 1. Medium shots of awakening, fruit juice, bath, feeding and to bed, main subjects of your proposed film, should launch the story board.



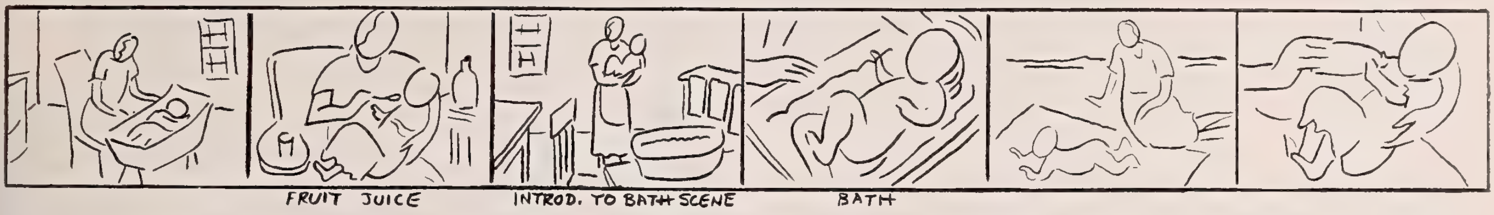
STRIP 2. The monotonous medium shots in Strip 1 immediately suggest adding to the story board closeups of the same actions, to give Baby more prominence.



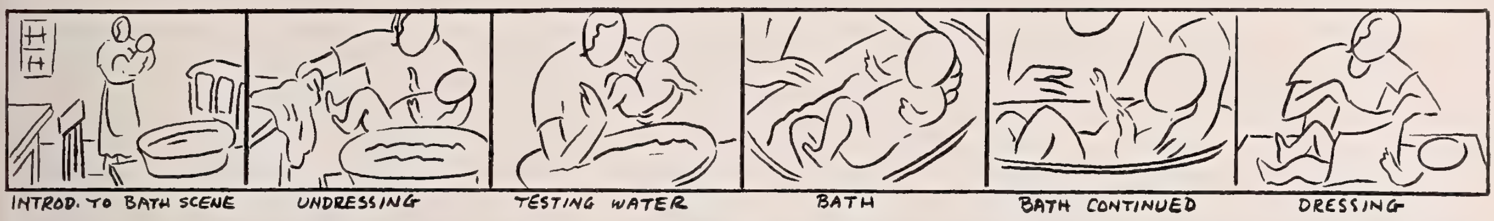
STRIP 3. A new angle on the awakening, new fields on the fruit juice and sunbathing, with both for the to-bed scene, continue the story board's improvement.



STRIP 4. Now examine your story board for abrupt or unpleasant transitions. You soon discover a marked one between scenes of the fruit juice and the bath.



STRIP 5. A medium long shot, showing Mother carrying Baby into the bath locale, establishes the set and bridges the bad transition discovered in Strip 4.



STRIP 6. But there is only one scene, the closeup, for the entire bath! You add undressing, testing water, a new closeup and dressing for a full sequence.

more than a motion picture album. There are too many long shots—in which your main actor may be lost. You see by examining your board that closeups would help. So you decide to try again, and you give your little actor more prominence. The result may look like Strip 2.

Monotonous, isn't it? (Except that Baby is wonderful!) Now there are again too many similar shots—all closeups.

Consider which field and angle will present each scene in the best way. Base your decision on the action to take place or the mood you wish to establish or the variety in the continuity shown by your board. Notice that some scenes demand closeups, others medium or long shots. You develop your plan still further. It begins to look like Strip 3.

That's better—different fields and angles, variety. Notice that your story board is already working for you.

At this stage it may look fairly good. However, if you examine it more carefully, you will see that it demands more development and improvement. From here on you will see it go through a process of change, as your ideas become clearer and more complete. It will be particularly helpful, in planning the introduction and closing of scenes and in various transitions. Let's consider that for a moment.

Suppose your story board shows that you have gone too suddenly from the fruit juice to the bath scene—with a result as in Strip 4. You decide that a smoother transition would help, so you simply add a short scene—a long shot—to introduce the bath. The improvement shows in Strip 5.

Then you find that you have planned only one main scene for the bath! So you decide to present it in a more varied way—and you add a number of additional angles. Strip 6 shows that now we are really getting somewhere!

Remember that these shots must not be planned at random. Consider the best fields and angles for such things as the first setting of the stage, for undressing, placing Baby in the bath, the main event, removing, drying, dressing and perhaps even carrying from the room. When each change or improvement is made, check it with the rest of the board.

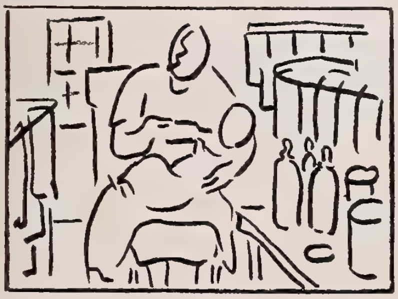
When your board is complete in the main sequences, check again to see if each sketch or still picture includes the things essential to your idea; see also if the fields are correct for the action you wish to show.

Suppose your story board shows some background objects in such a way as to attract too much attention, as in Sketch 7.

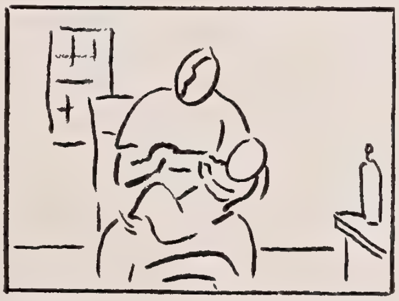
By removing them, the result will clear up as in Sketch 8.

Or you can change the angle,

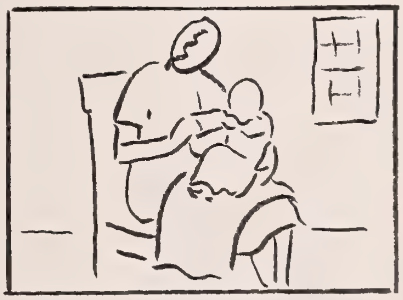
[Continued on page 172]



SKETCH 7. A busy background, crowding the subject, is now shown by story board.



SKETCH 8. Removal of background objects and simplifying foreground shows results.



SKETCH 9. A change of angle creates a new and pleasing set to right of subject.

SEVEN STEPS TO SCRIPTING

WILLIAM HOWE, ACL

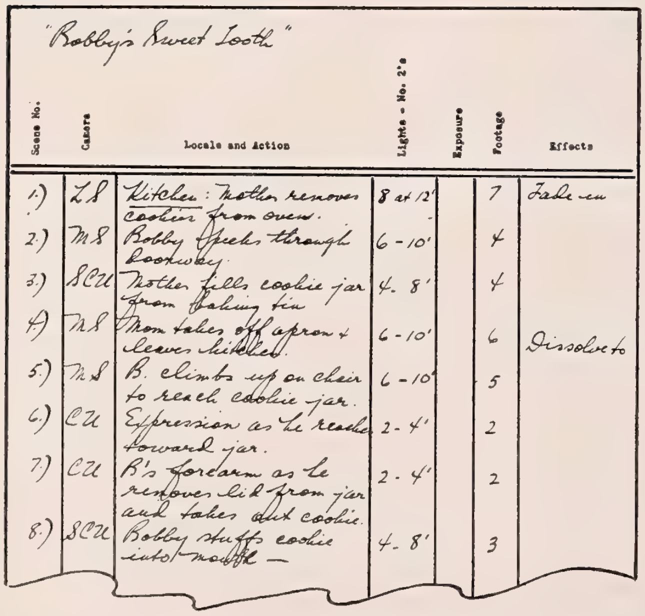
TOO many amateurs look upon the idea of writing a script as a formidable proposition—fine for the 35mm. boys, but wholly beyond the home filmer.

These are the same folks who wouldn't think of shopping without a grocery list, touring without a road map or making a dress without a pattern. The waiver of a similar guide in the case of a movie is hard to understand, since economy, a predetermined idea of where you're going and the overall effect of the finished product are also important considerations in making a family movie.

"But I can't write!" you say? So what? A script is only a means to an end, not the finished product by which you will be judged. No one can challenge your syntax by the time your movie is transposed to film. Cut all the corners you like—abbreviate, ditto, or scribble; a script for a home movie should be regarded as a memo, not a manuscript. You can tear it up when you're finished, just as you tear up that grocery list.

The arguments for a simple script are manifold; it will save you production time and, better still, duplication of effort; it will give you an indication of the amount of film you will need; and it will certainly minimize your hours over a hot splicer. There are seven steps you can follow, in setting down your data, that will help you to make a cogent and comprehensible movie. A handy way to record these steps is on an 8½ by 11 inch sheet of typewriter paper, reserving a column for each step, since this makes for easy reference and legibility.

The first step is to number your scene in column 1. Should you decide to shoot your story or episode in a different order from the way it will develop on the screen (so you won't have to duplicate a lighting setup or a location trip to some spot that recurs in your story), a numerical note of these scenes will help you to schedule your shooting with more efficiency (i.e. Central Park Mall—6-10, 28, 36-43).



"Robby's Sweet Tooth"

Scene No.	Camera	Locale and Action	Lights - No. 2's	Exposure	Footage	Effects
1.)	LS	Kitchen: Mother removes cookies from oven.	8 at 12'		7	Fade-in
2.)	MS	Bobby peeks through doorway.	6 - 10'		4	
3.)	SCU	Mother fills cookie jar from baking tin	4 - 8'		4	
4.)	MS	Mom takes off apron & leaves kitchen.	6 - 10'		6	Dissolve to
5.)	MS	B. climbs up on chair to reach cookie jar.	6 - 10'		5	
6.)	CU	Expression as he reaches toward jar.	2 - 4'		2	
7.)	CU	B's forearm as he removes lid from jar and takes out cookie.	2 - 4'		2	
8.)	SCU	Bobby stuffs cookie into mouth —	4 - 8'		3	

SCENE NUMBER, camera position, locale and action, lighting, exposure, footage and effects are listed on script.

Lass from Frederic Lewis

MEDIUM SHOT, scene 5, Bobby climbs on chair to reach cookie jar, is how this action might appear on your script.

Column 2 should list a designation of camera position, using the familiar abbreviations LS, MS, SCU and CU for long shot, medium shot, semi-closeup and closeup. The placement of your camera is all important, and this should be decided in the snug confines of an armchair rather than under pressure from your performers or the blaze of four No. 2 lamps. The facile advance of the camera from establishing long shots to detail closeups is your insurance of smooth continuity. You put the emphasis where you put your lens; so restrict your field of vision to just those subjects or objects that you want to be noticed. The Story Board (as described elsewhere in this MOVIE MAKERS) is graphic evidence that camera position—the angle from which you shoot a particular scene—is the key to fluent and compelling films.

In column 3, indicate what the locale and action of your scene are to be, as briefly as you like. There is no need to go into an elaborate and subtle account of the action, since you will be your own interpreter. Hollywood scripts require detailed exposition, for they must in most instances run a gamut of executive approval to the hands of a director who had no part in concocting the tale to be filmed. Luckily, the amateur movie maker is all things—boss man, writer, director, grip and cameraman; a simple notation like "Laura Anne waves goodbye" is adequate for his script, since whatever emotional refinements and mood [Continued on page 169]

Time, tempers, film and the family peace are all saved by simple planning. Besides, you get better pictures

How does your garden grow?

MARY LOUISE HARLEY

THE FAMILY FILM

A GOOD garden movie, just as with a good garden, should begin late in the *winter*. . . . And here it is April!

Well, if you haven't already begun your garden film, perhaps we can do a little fast catching up. Good scenes to start with might show the Missus of the house (I'm assuming *she* is the family gardener) poring over a bright pile of seed catalogs. Pose her in front of the fireplace (to suggest that it *is* still winter), and picture her hesitant delight as she debates the almost impossible choices between one beauty and the next. Cut from your establishing shot to a series of closeups—the glowing, incredible pages, her intent face and, finally, the ever lengthening list that is her order. Fade out then on her face, happy with anticipation.

PREPARING THE FLATS

Your next sequence—again easily staged—might show the preparation and planting of the seedling boxes called flats. As you probably know, these are usually filled with a mixture of two parts of garden soil, two parts of sand, one part of leaf mold and one part of fertilizer. The smallest of your seeds—such as poppies, petunias or sweet alyssum—are sprinkled on the surface of this mixture and then the soil is firmed lightly with the hand.

The larger seeds . . . but, goodness, MOVIE MAKERS didn't ask me to discuss the techniques of gardening! You know these as well as I do. The point I wanted to make is that these early, indoor operations—although not so colorful as the lovely flowers to come—belong with the blooms in any well rounded garden film.

SIGNS OF LIFE

My flats were planted weeks ago. Placed inside our sunniest windows, they are already showing thrilling results. What a human touch, to show the smallest member of the family padding barefooted in the morning to gaze at these windowboxes! Be sure to show his grave concentration in closeup. And look, here are the first signs of life! Pale, tender green shoots are curling up from the black, loamy surface. Filmed with the supplementary lens of a titler, a portrait lens or a telephoto lens, closeups of these tiny plants will show up as giants on the screen. The tip of a small finger, loosening the soil around a plant, will give a sense of scale.

After a few weeks time, these flats must be thinned out by removing the weaklings and keeping only the healthy, husky plants. The action of thinning with a pair of tweezers gives life to a sequence, especially when near shots are varied with closeups from various angles. Back lighted scenes of this activity are very effective, imparting a feeling of the warm sun streaming through the window.

BULBS ARE BLOOMING

Now let's take a look at the bulbs that we planted last fall. After hiding under the snow blanket all winter, the snowdrops are now peeking [Continued on page 173]

From flats to flowers, a complete film of your garden is rich in fun, rewarding in the future

Photographs by Joseph J. Harley, FACL

CHOOSING the seeds for this year's garden, a sequence easily staged, makes an attractive opening for your garden film. Preparing the seed flats, a cellar job, comes next on the gardening script.

EQUIPMENT SURVEY: 3

IN this third presentation, MOVIE MAKERS surveys the 8mm. projectors now being offered to the amateur filmer. Twelve of them are silent. One, the Movie Sound 8, is synchronized with sound on disc.

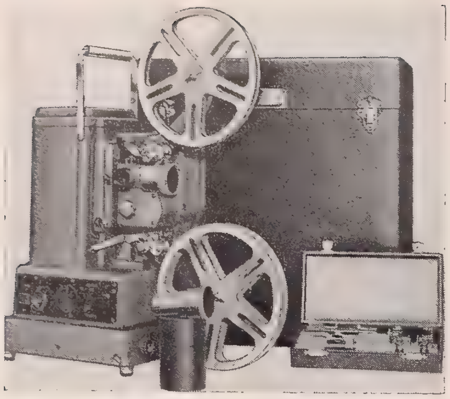
In studying the data presented here, the reader should keep in mind that certain features are had in common by *all* of these projectors and have not, therefore, been itemized. Among these are: AC and DC operation; variable speed control; a one inch focal length lens; framing device, power rewind and tilt control.

The prices given are those of the manufacturers' lists and have been quoted from their correspondence, projector booklets or current advertising. There is no Federal Excise Tax on projectors.

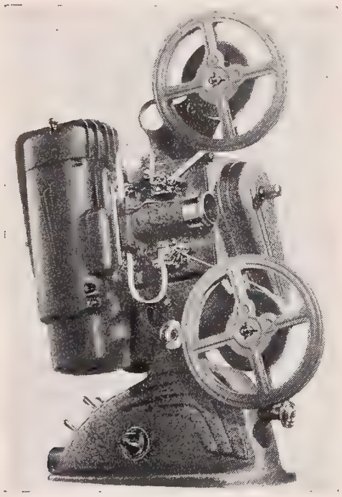
New filmers can best evaluate the varying technical features of the many projectors itemized here by referring to the article, *Choosing Your Projector,* on page 152 of this number of MOVIE MAKERS.

Equipment Survey: 1 covered current 8mm. cameras and appeared in December, 1947, MOVIE MAKERS. *Equipment Survey: 2* covered current 16mm. silent cameras and appeared in February, 1948, MOVIE MAKERS.

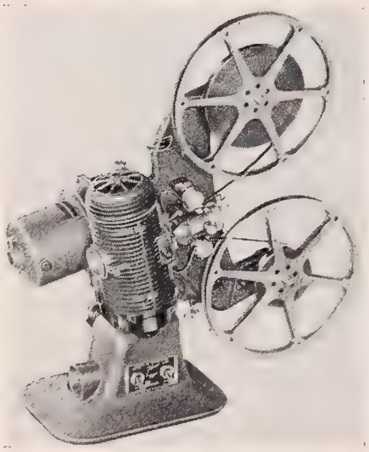
Here are the 8mm. projectors . . .
in the third of a series of
fact and photo studies of
amateur movie goods



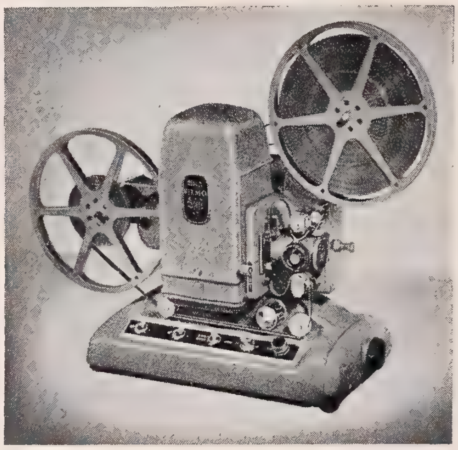
AMERICAN BOLEX COMPANY
Model: Bolex G-816
Lamp: 750 watt
Lens: f/1.6
Capacity: 400′
Projects: forward and reverse
Special features: gear driven; single and double blade shutters; stills; adapts to project both 8mm. and 16mm. film.
Price: $331.00



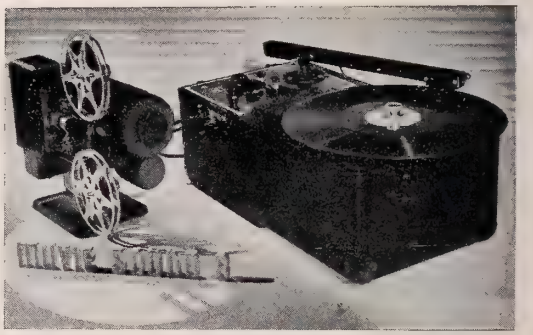
AMPRO CORPORATION
Model: Ampro A-8
Lamp: 750 watt
Lens: f/1.6 coated
Capacity: 400′
Projects: forward and reverse
Special features: stills; coated condenser; pilot light.
Price: $168.00



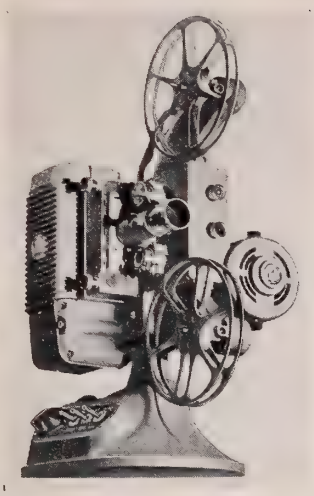
BELL & HOWELL COMPANY
Model: Filmo-Master 400
Lamp: 500 watt
Lens: f/1.6 coated
Capacity: 400′
Projects: forward
Special features: gear driven; stills.
Price: $157.50



BELL & HOWELL COMPANY
Model: Filmo Picture Master
Lamp: 750 watt
Lens: f/1.6 coated
Capacity: 400′
Projects: forward and reverse
Special features: gear driven; stills; pilot light; hinged film gate; base-up lamp.
Price: $262.00

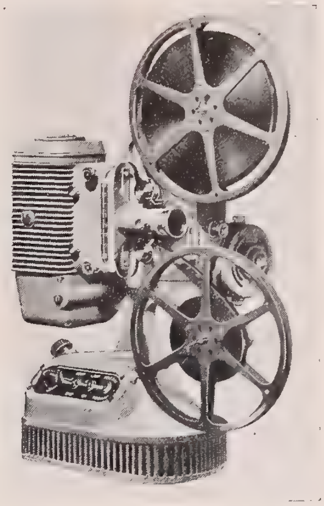


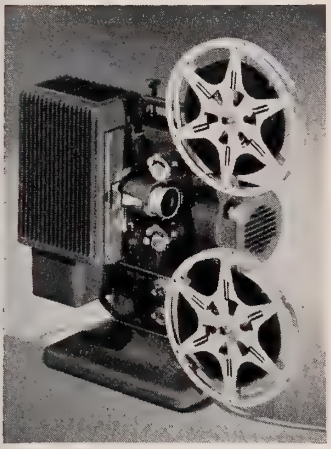
CONTINENTAL PRODUCTS CORPORATION
Model: Movie Sound 8
Lamp: 500 watt
Lens: f/2 coated
Capacity: 200′
Projects: forward
Special features: this projector, a Kodascope Eight-33 rebuilt with a synchronous motor, is electrically coupled and synchronized to a single disc turntable, amplifier and speaker. The disc sound accompaniment is a re-recording from the 35mm. or 16mm. sound on film track originally used with the library film in question. The projector, which still runs at 16 fps, also can be used with 8mm. silent films.
Price: $225.00



DE JUR AMSCO CORPORATION
Model: DeJur 750
Lamp: 750 watt
Lens: f/1.6 coated
Capacity: 400′
Projects: forward and reverse
Special features: gear driven; stills.
Price: $139.50

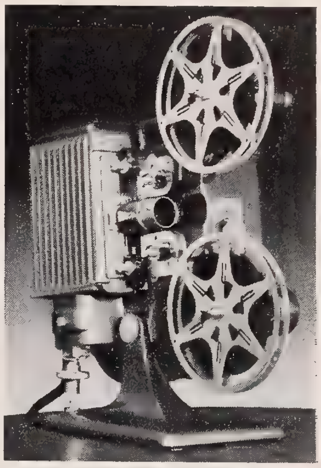
DE JUR AMSCO CORPORATION
Model: DeJur 1000
Lamp: 1000 watt
Lens: f/1.6 coated
Capacity: 400′
Projects: forward and reverse
Special features: gear driven; stills.
Price: $159.50

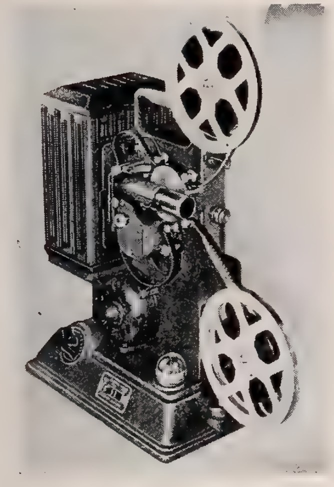




EASTMAN KODAK COMPANY
Model: Kodascope Eight-33
Lamp: 500 watt
Lens: f/2 coated
Capacity: 200′
Projects: forward
Price: $78.00 with 500 watt lamp; $77.12 with 300 watt lamp.

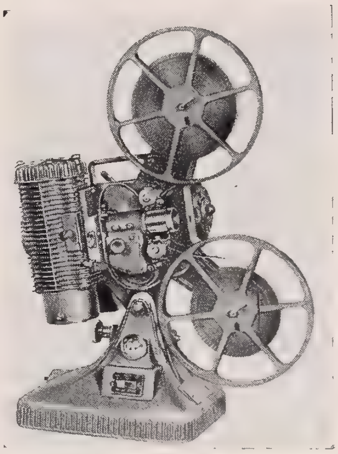
EASTMAN KODAK COMPANY
Model: Kodascope Eight-90
Lamp: 750 watt
Lens: f/1.6 coated
Capacity: 200′
Projects: forward and reverse
Special features: stills
Price: $175.00

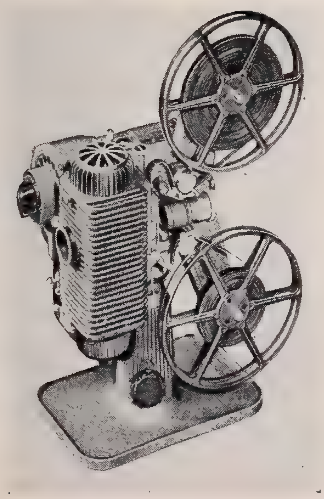




KEYSTONE MANUFACTURING COMPANY
Model: Keystone R-8
Lamp: 500 watt
Lens: f/1.85
Capacity: 400′
Projects: forward
Special features: pilot light
Price: $74.50

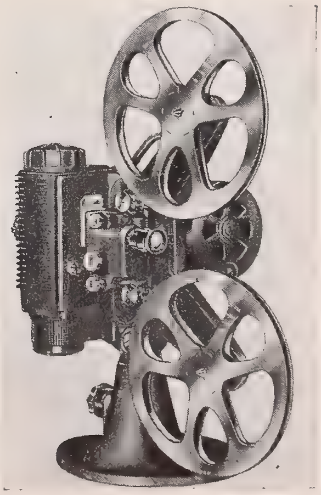
KEYSTONE MANUFACTURING COMPANY
Model: Keystone K-108
Lamp: 750 watt
Lens: f/1.6 coated
Capacity: 400′
Projects forward and reverse
Special features; stills; pilot light; coated condenser; automatic cord takeup.
Price: $138.50





REVERE CAMERA COMPANY
Model: Revere Eight-85
Lamp: 500 watt
Lens: f/1.6 coated
Capacity: 300′
Projects: forward
Special features: gear and chain driven; stills; pilot light.
Price: $120.00

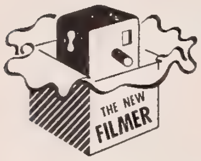
UNIVERSAL CAMERA CORPORATION
Model: Universal Cinematic
Lamp: 750 watt
Lens: f/1.6 coated
Capacity: 400′
Projects: forward and reverse
Special features: gear driven; stills; pilot light.
Price: $135.00



Choosing your projector

Lamp power? Lens speed? Footage? Here is all you'll want to know about these features

JAMES W. MOORE, ACL



On the preceding two pages, Movie Makers presents a fact and figure survey of 8mm. projectors currently being offered to the amateur filmer. Discontinued models are not covered.

There are thirteen of these instruments, produced by nine different manufacturers. Twelve of them are silent. One of them has sound on disc electrically synchronized with films especially prepared for such presentation.

So that the new filmer may evaluate the differing capacities of these instruments informedly, we offer herewith a general discussion of the chief features to be found in these 8mm. projectors.

FUNCTION OF THE PROJECTOR

Obviously, the primary function of any projector—be it still or cine, 8mm. or 16mm.—is to project onto a screen an image of a size, brilliance and sharpness adequate to the audience which the instrument is designed to serve. With the 8mm. projector (as we saw last month in the discussion, *Eight or Sixteen?*), this audience is primarily a home one and always a relatively small one.

It is not to be expected, therefore, that an 8mm. projector can create images of large screen size (say, six feet in width or larger) comparable in brilliance and sharpness to the images created by a 16mm. projector of equal capacities. Within its own designed limitations, however, an 8mm. projector can and does create images of highly satisfactory quality. This basic viewpoint should be kept in mind by the new filmer as he assesses the capacities of the thirteen projectors surveyed.

Let us now see what, specifically, these capacities are, as well as how, in general, they contribute to the end product—the screen image.

LENS SPEED

Broadly speaking, the adequacy of image size, brilliance and sharpness is controlled (as far as the projector is involved) by lens speed and lamp power. The design efficiency of a projector's optical system also plays an important part—but it is impossible to evaluate this factor comparatively either in the survey or in this discussion. It *is* possible, however, to review the known technical facts of lens speed and lamp power.

Of the thirteen projectors surveyed, then, we find that ten of them offer lenses with a speed of *f*/1.6, one of them of *f*/1.85 and two of them of *f*/2. These designations of projector lens speeds mean, in efficiency of image illumination, exactly what they do when used to designate camera lens speeds—the relative ability of a given lens to pass onward the light reaching it. The smaller the *f*/ number, the greater the percentage of the total light that is being projected to the screen.

All of the lens speeds noted above are regarded as "fast," or as passing a relatively high percentage of the total illumination. The difference in speed between the fastest (*f*/1.6) and the slowest (*f*/2) is approximately three quarters of a stop. This will mean that the *f*/1.6 lens—all other factors being equal, and there are a *number* of them—will pass about one and one half times as much light as the *f*/2.

To sum up, then, roughly 77 percent of the projectors surveyed offer the *f*/1.6 lens, 8 percent the *f*/1.85 and 15 percent the *f*/2.

LAMP POWER

In the matter of desirable lamp power, there is not—among the thirteen projectors—such a consensus of selection as was found with lens speeds. Seven of the thirteen provide for the 750 watt projection bulb; five offer the 500 watt and one a potential capacity of 1000 watts. (The DeJur 1000 comes equipped with a 750 watt bulb, but can accept the 1000.)

The selection of a projector using one or another of these bulbs will depend, almost entirely, on the maximum screen size you desire for your projected pictures. Certain it is that the 500 watt lamp, teamed with any one of the lenses noted, will provide (on a good screen) an image 30 by 40 inches in size, of very pleasing brilliance. Able and experienced amateurs—again in the discussion, *Eight or Sixeten?*—have reported using the same combination satisfactorily up to 48 inches in width of screen image. Using the higher wattage lamps coupled with the *f*/1.6 lens, 8mm. projection can be carried easily to the 48 inch limit and, if necessary, to a 60 inch width.

It should be kept clearly in mind, however, that large screen size is not in itself a *desideratum*. There are practical, and even ocular, considerations. For example (on the practical side), even the 30 by 40 inch screen image will require that your projector be 18 feet from the screen; the 48 inch width calls for a 22 foot throw, while the 60 inch screen pushes your projector back to 27 feet. You will want to think twice before involving yourself in *such* a projection setup in the average home!

In the field of audience eye comfort, the new filmer should realize also that it is quite possible to project both too bright and too large a screen image. The brightness level can be checked visually simply by whether or not it produces eye strain; another guide to over-illumination will be found in washed out color images projected from basically well exposed films. The size of your screen image in relation to audience placement has a definite and generally accepted rule. No spectator should be forced to sit closer to your screen than a distance three times the screen's width. If your home cannot provide these seating arrangements, you need a smaller screen.

Finally, in the matter of lamp power, do not attempt to install in your projector a bulb of higher wattage than that specified by the manufacturer. This is neither a safe nor an efficient practice. For these bulbs, in producing their spectacular amounts of light, also produce an amazing amount of heat. The cooling system of any given projector is specifically designed to carry off safely the heat of the recommended [Continued on page 163]

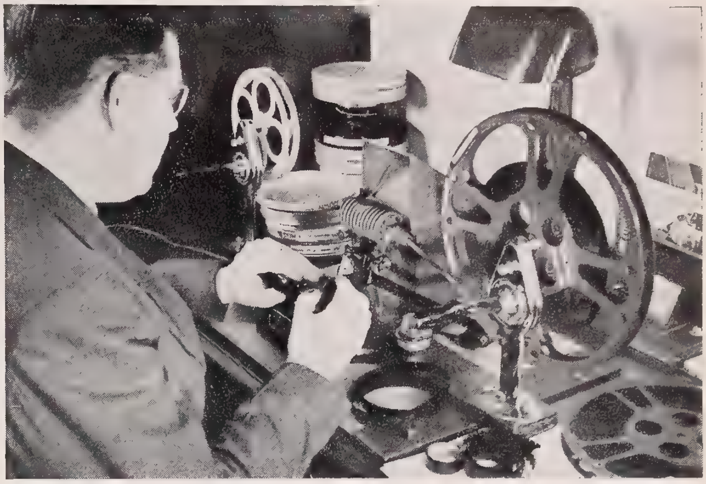
PROJECTION POINTERS

Getting ready before the guests arrive is the secret of success in any home movie projection party

Photographs by Frank E. Gunnell, FACL

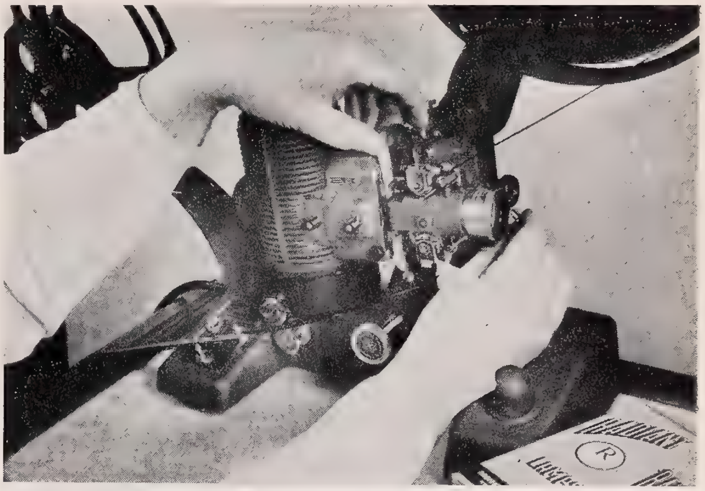
FLORIDA
FLORIDA
NEWSREEL 1947
VARIETIES
NEW MEXICO WAY

PLANNING a balanced program is the first step in arranging a successful movie party. Family, travel, nature and a newsreel make a varied menu, with an hour to hour and one half a good limit.



SPLICING selected films on one big reel makes for smooth, unbroken screening. Lengths of black leader between pictures, replacing white ones, permit program pauses without a glaring screen.

CLEANING the projector gate, the front and rear elements of the lens, before every screening, should be standard procedure with the careful movie maker. Spare lamp is also wise precaution.



THREADING, focusing and centering the picture on the screen before guests arrive contribute to the smoothness of your presentation. If possible, have room light control at the projector.

TUCKING the projector power cord under rugs keeps it from being tripped on in the darkened room. Hitch it around the projector table leg at other end to guard projector from sudden tugs.

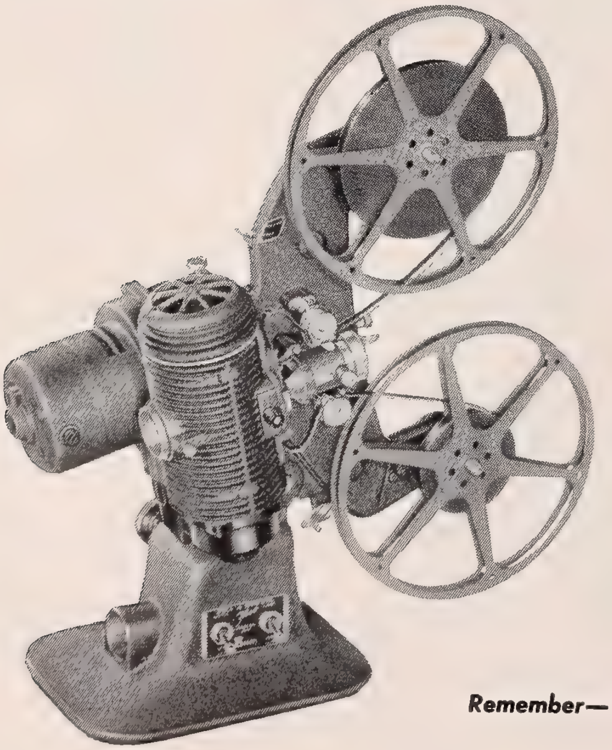
PLACING the guests' chairs in line with projection path assures brightest possible screen image, especially with beaded surface. Screen should be high, level and foursquare to the picture.

Describe Your Ideal 8mm Unit...and You'll Describe One of These

WHATEVER combination of features you want in an 8mm camera or projector . . . whatever accessories you need for producing or presenting 8mm movies . . . you'll find a Filmo unit that meets your specifications ideally.

And whichever Filmo unit you choose, you'll find in it the traditional Bell & Howell perfection of design and workmanship that means better movies . . . consistently.

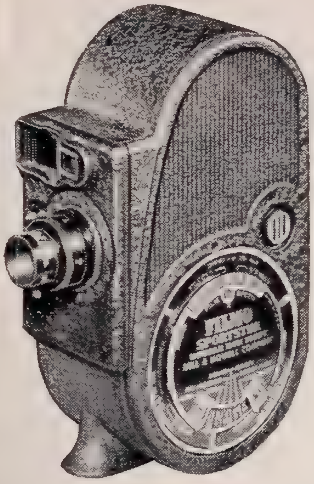
Naturally that perfection makes Filmos cost more to build. But their extra cost comes back to you many times over. Because equipment that does its job 100% insures maximum dividends from your investment in film . . . adds the utmost extra value to every roll or magazine of film you buy.



Filmo Master 400 Projector

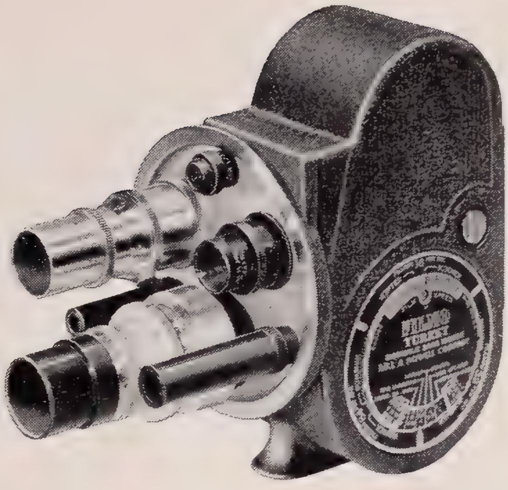
Brilliant 8mm screen pictures are assured by direct-beam optical system, F1.6 Filmocoted lens, and precise positioning of lamp. Perfect picture steadiness results from the camera-matched film registering mechanism. Other fine features include 400-foot film capacity, power rewind, metered lubrication, "floating film" protection, and silent, all-gear drive.

Remember—every Filmo camera and projector carries a lifetime guarantee!



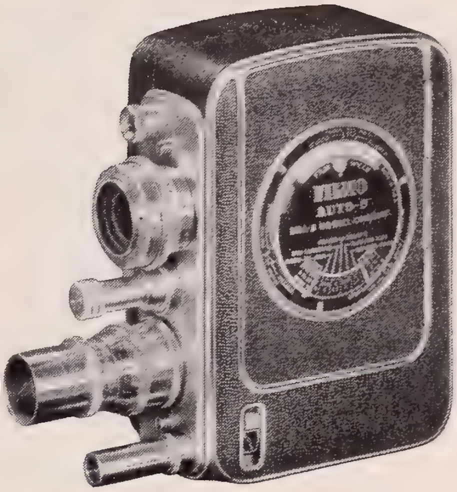
FILMO
Sportster Camera

Simple to use, yet so versatile that it delights advanced enthusiasts. Four film speeds including slow motion, single-frame exposures, ½" F2.5 Filmocoted lens, instant lens interchangeability, brilliant, fully-enclosed viewfinder with masks for telephoto lenses, and built-in exposure guide. Filmo Sportster is easy to load—film literally drops into place. No sprockets to thread.



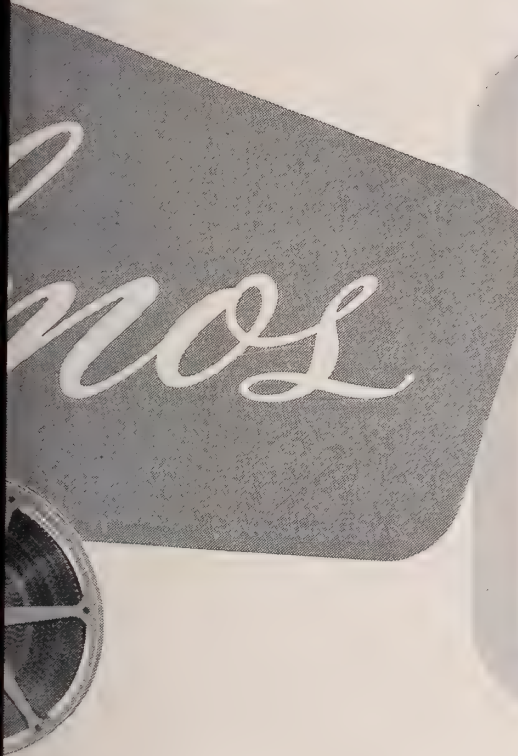
FILMO
Tri-lens 8 Camera

An extremely versatile 8mm camera. Turret head makes three lenses instantly available. Viewfinder is automatically matched to the lens that's in position for use. Built-in exposure guide covers all films, all outdoor conditions. Operating speeds are 16, 32, 48, and 64 frames per second, plus single-frame exposure control for animating cartoons, titles, maps, etc.

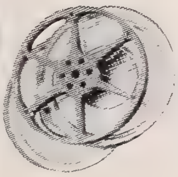


FILMO
Auto-8 Camera

Newest and finest of the Bell & Howell 8mm cameras. Combines the convenience of magazine-loading with the versatility of a 2-lens turret head. Finder objectives ride on the turret, too, always automatically matching the lens in use. Five speeds including slow motion. Singlepic Release for animation work. Footage indicator visible in viewfinder. Pocket size.

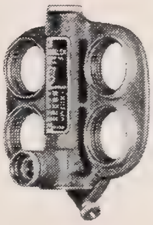


B&H 8mm Film Reels and Cans

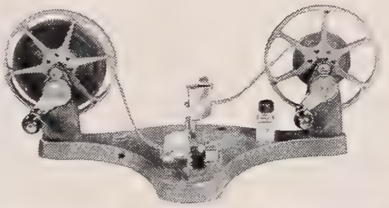


Designed for perfect film protection, convenience of use, and long service. "Touch-threading" reel hubs banish fumbling. Cans are ribbed for rigidity and easy opening. 200 and 400-foot sizes.

Filmo Close-up Attachment



Easily attached to Filmo cameras. Brings into sharp focus subjects only 6 to 36 inches from camera, with accurate determination of field area. Ideal for filming portraits, titles, flowers, birds, insects, miniature sets, etc.



B&H 8mm Rewinder and Splicer

Model 136 Splicer makes the exclusive B&H diagonal splice, strong and pliable. Geared rewinds permit winding film in either direction over the splicer. An efficient unit for easy, fast film editing.

For details on the complete line of B&H 8mm and 16mm equipment, including the famous Filmosound, see your photo dealer or write Bell & Howell Company, 7143 McCormick Road, Chicago 45. Branches in New York, Hollywood, Washington, D. C., and London

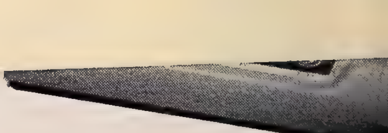
Filmo Picture Master Projector

Offers more brilliant illumination than any other 8mm projector! Base-up lamp gives maximum light longer. Pilot lamp, hinged film gate, and exclusive B&H Safe-lock Sprockets and guards make threading easy and sure. Has reverse, power rewind, and gear-driven take-up. Complete film protection, even for brilliant "still" projection.

Precision-Made by

Bell & Howell

Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World



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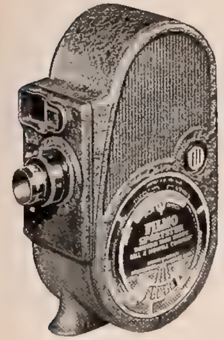
Filmos



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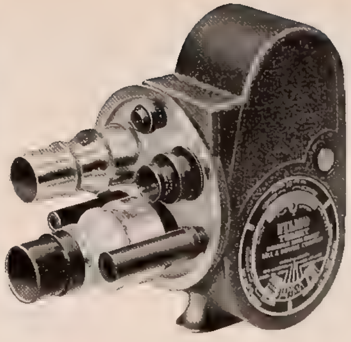

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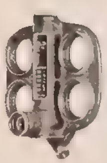

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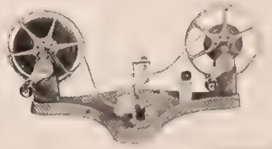

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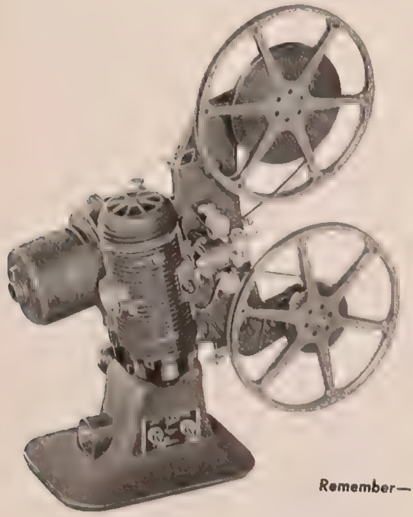

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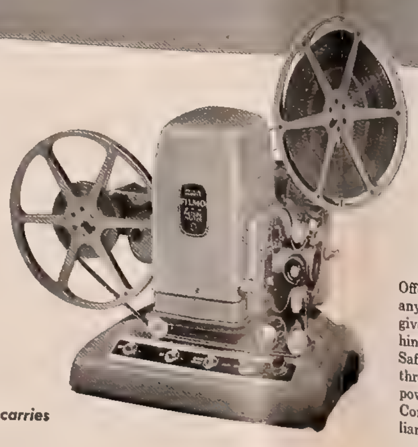

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Precision-Made by

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Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World

The Clinic

Pictures, plans and ideas to solve your filming problems

SPLICING HINT

If you are spreading too much cement on your splices—and it is a very easy thing to do—one of the inevitable and unpleasant results will be the appearance on the adjoining frames of flashes of blue. These are quickly discernible, even in projection. You can guard against these flashes by following the routine here outlined.

Spread the cement lightly and clamp down at once. Open up the left side of your splicer (*it* isn't holding the film in place) the very instant you have finished locking the right side in place. Now wipe away gently all the excess cement which may have squeezed out. Do this *at once* and with a soft, lintless cloth. It is this excess of cement which creates the blue flashes on your film.

Joseph J. Harley, FACL
Summit, N. J.

CUTS REFLECTIONS

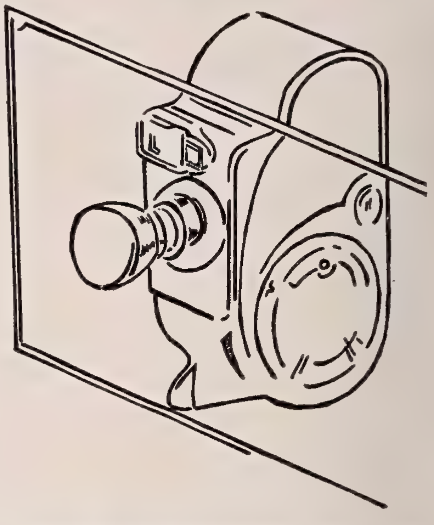
How many times have you taken pictures through the windshield of your car, or seen such shots taken by others, only to find them marred by an annoying reflection from the rear window or of other occupants in the car?

The gadget illustrated on this page will obviate this. Obtain from your dentist one of the rubber mixing cups he uses to mix cement. Be sure to get a small one, for the larger sizes will obstruct your view finder. Cut an opening in the bottom of this rubber cup, so that it will fit over and around your standard lens (1 inch or ½ inch) snugly. Now, push the lens through this opening and press the cup against your auto windshield, as shown in the sketch.

Not only will the cup exclude all reflections, but, in creating suction against the glass, it serves also to hold your camera steady and at the same distance from the glass. There is even enough play in the rubber to permit you to pan the camera within a limited field.

This gadget will function excellently on any glass surface. I found it especially valuable when taking pictures through the glass bottomed boats at Silver Springs and through the port holes at Marine Land—both, of course, in Florida.

Dr. C. Enion Smith, ACL
Chicago, Ill.



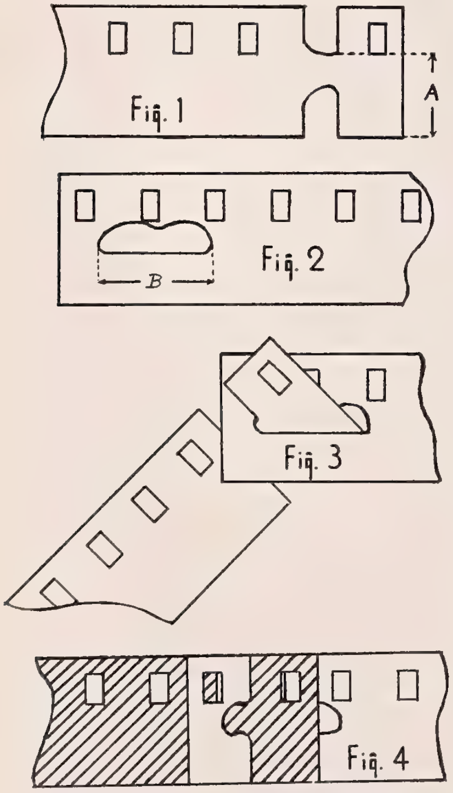
A DENTIST'S rubber mixing cup, holed at the base, clings to car windshield or other glass surfaces to cut reflection.

QUICK JOIN

This is a quick and easy way of joining short lengths of film together temporarily, either for splicing at a later date or for convenient storage.

Obtain a cheap paper punch, preferably one which makes an elongated hole rather than the usual round one. If this is not available, the round punch can be used by nibbling out the kind of holes needed.

For the join, make two cuts, one on each side of a piece of film a short distance from its end, as in Fig. 1. Now make a slot near the end of the second piece of film, as in Fig. 2. The dimensions do not have to be too accurate, but the distance "A" in Fig. 1 must be equal to or shorter than distance "B" in Fig. 2. The film ends can then be locked together, as shown in Figs. 3 and 4.



A PAPER PUNCH, used to notch and slot film ends, creates a quick and easy join for odd lengths of 8 or 16 footage.

Films joined in this way cannot, of course, be run through a projector, although they can be passed through some types of action viewers. My experiments (and the illustrations) have been done on 8mm. film. I see no reason why the same system will not work with Sixteen.

Eric Brooke, ACL
Galion, Ohio.

PRINT FRAME FOR TITLER

I have worked out what I think may be an interesting and helpful adaptation of the basic titler design published in the February, 1948, Movie Makers. This is the use, as the easel part of the design, of a still picture printing frame.

In my own titling, I have been using the 4 by 5 inch frame—but any of the other standard sizes (either smaller or larger) might be used as well. The frame is positioned in the rear element of the titler by slipping it into slots wide enough to accept the thickness of the frame. Where your title card has the same dimensions as the printing frame, it can be held in place in the frame without the customary glass. Smaller cards, however, will require the insertion of the printing frame glass—in which case, care should be taken not to get reflections on it from the lighting units.

Robert G. Calvert
Pitman, N. J.

Photographs by Cooper Jenkins

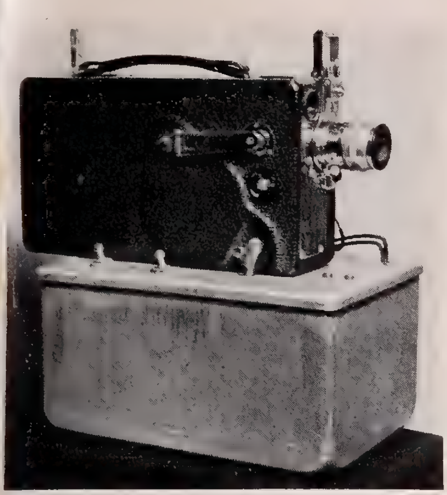


FIG. 1. The complete timing unit described is housed neatly in 75c aluminum war surplus box.

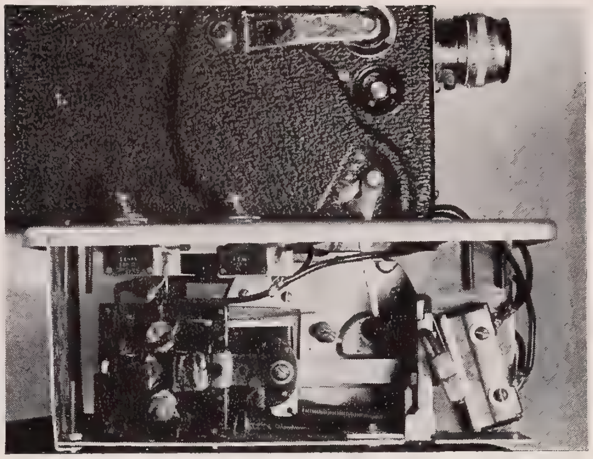


FIG. 2. The solenoid is at left, electric clock and cam center, camera trigger right center and flood switch right.

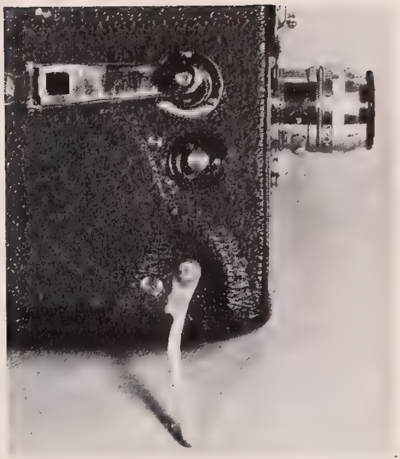


FIG. 3. Closeup of the 2 inch trigger replacing camera lever for time lapse work.

A BASIC TIME LAPSE CONTROL

COOPER JENKINS

IN MARCH Movie Makers, under the heading *Let's Try Time Lapse,* we discussed some of the fascinating subject matter possibilities of this relatively little known form of filming.

We discovered, for example, that cloud formations could be pictured in all their mysterious movements by simple, manually activated single frame exposures. A burning cigarette or other relatively swift processes could also be examined cinematically in this way.

But, for the slower, visually imperceptible movements—such as the magic unfolding of a flower—it was clear that an automatic camera timer was desirable. This article will outline the construction of such a timer, simple in design and costing less than ten dollars to make. (See Figs. 1 and 2.)

FUNCTIONS OF THE TIMER

Any mechanical device for controlled time lapse filming has three basic functions. (1) The mechanism should provide a means of operating the camera starting button in such a way as to make consistent single exposures. (2) It must have a clock or other means of automatically timing the interval between exposures. (3) There should be a switch to control the source of illumination, so that a momentary light is turned on only during the exposure. This switch will save many flood bulbs, as there is no need for the lamp to burn during the time between exposures.

ADAPTING THE CAMERA

The camera I use in making time lapse studies is an in-pensive 16mm. instrument without a regular single frame utton. However, by quickly pressing and releasing the starting lever, a single exposure results. To make this action easier and more positive, a two inch extension arm resembling a trigger was used in place of the regular starting lever. (See Fig. 3) This does not affect the normal use of the camera, as this trigger is quickly interchangeable with e shorter lever normally on the camera.

This trigger extends down into the control housing (an minum war surplus box cost-

[Continued on page 172]

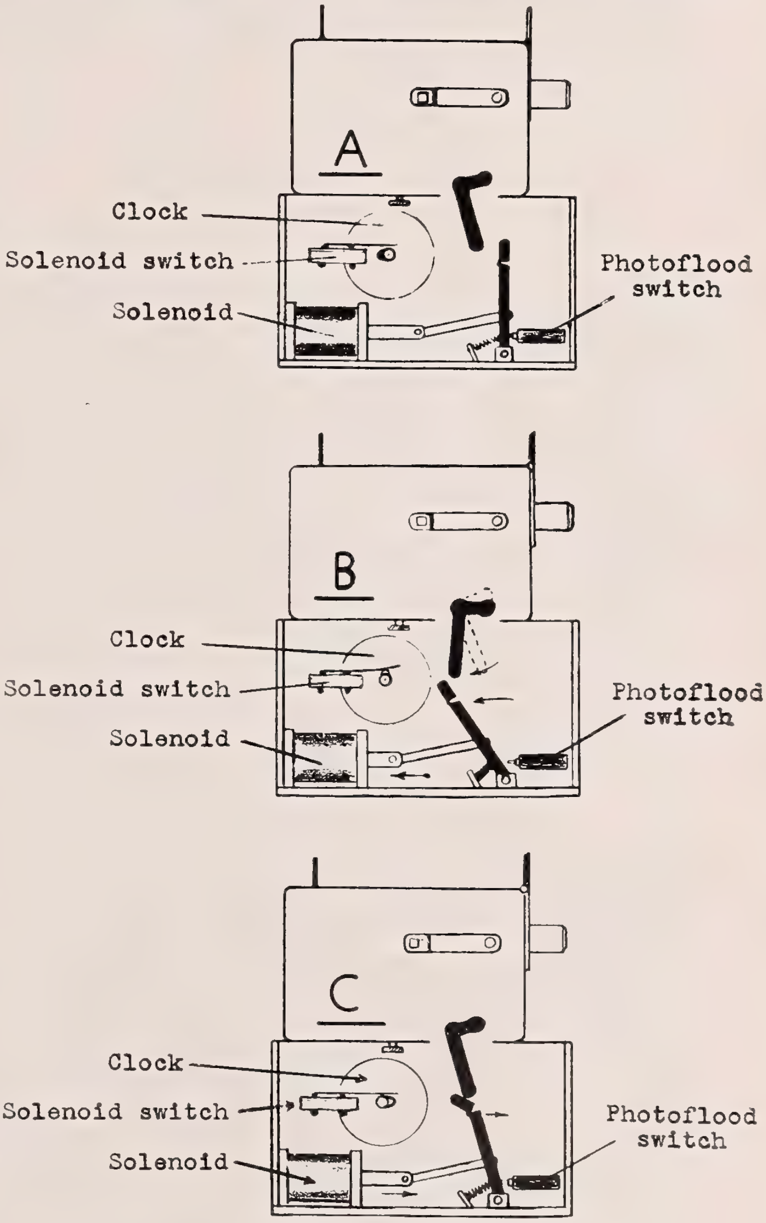


FIG. 4. In detail A, above, the cam on clock shaft is about to close solenoid switch; at B, contact has been made, the solenoid acts to trip camera trigger and close micro-switch to flood bulb; C shows the return of solenoid lever and imminent opening of flood switch. The single frame exposure repeats once each minute.

Ten dollars worth of equipment and materials will create this electric timer for time lapse filming

FINE FRAMES

A SIMPLE background and attractive lighting concentrate attention on this closeup from a family film by Kenneth Hezzlewood, of St. Paul.

SOMETHING to do, even though simple, created this pleasant portrait from *Canoe Trip*, by Mrs. F. B. Dow, ACL, of Washington, D. C.

FOREGROUND objects lend perpective to this one third-two thirds composition from *Rio in July* by Robert A. Rose, ACL, of Brooklyn.

FORSYTHIA and a gingham clad girl are signs of the season from *Spring, Summer, Fall and Winter,* by O. Goetz, ACL, of New York City.

A PERFECT triangular composition enhances this summer semi-closeup from *Friendly Relations,* by George Mesaros, ACL, of Long Beach, N. Y.

HUMAN INTEREST is implicit in this symbolic closeup of boyhood tragedy from *Spring Interlude,* by Mannie Lovitch, ACL, of New York City.

HOLLYWOOD at home might be the title of this happy two shot from *Calling Frisco,* a dog film by Cyril Stevens, of Melbourne, Australia.

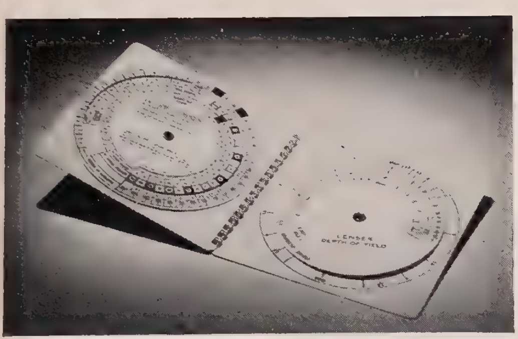
CLOSEUPS of cooking are sure fire with any audience. *Spring Fever* was the film; Mahlon Sissel, ACL, of Austin, Minn., was the filmer.

AN UPWARD angle identifies the bare branches of spring and accents the action of this scene from *Trout Streams Forever,* by J. Halpin.

Outstanding scenes enlarged from readers' films, presented periodically by MOVIE MAKERS

News of the Industry

Up to the minute reports on new products
and services in the movie field



GUESSWORK is eliminated by the new Bardwell & McAlister photo computer, a pocket size gadget that enables rapid calculations.

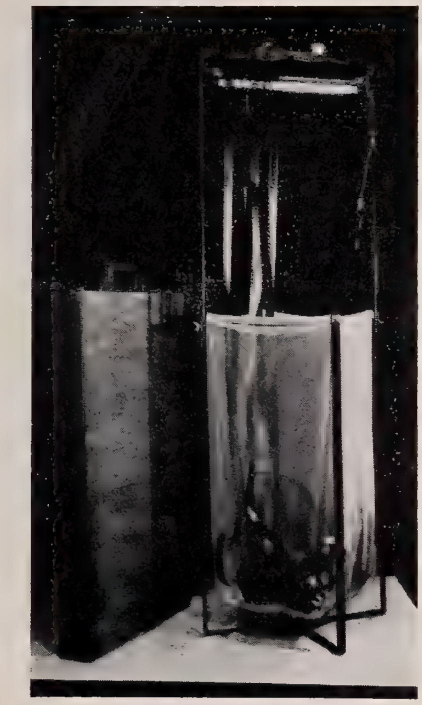
Photo Computer

Accurate in its calculations to within one quarter of an *f*/ stop, the new Bardwell & McAlister photo computer solves all exposure problems for 35mm., 16mm. and 8mm. films. In addition to the usual variables, it provides a lens calculator by which the depth of field for most standard lenses at various *f*/ stops and focal distances may be found. Further information may be had by writing to Bardwell & McAlister, Inc., Dept. 45, Box 1310, Hollywood 28, Calif.

Editing rack

Designed by Canfield Cook, ACL, director of New York's Town Hall movie course, the Editmaster offers a clean, quick, scratch-free method of sorting and matching film scenes for assembly in 8mm. or 16mm. productions. Film strips, identified by a temperature controlled Photocolor tube, drop from individual holders into a lintless, washable, plastic basket.

The Editmaster will hold seventy two 8mm. or thirty six 16mm. strips. Folded, it measures 24 by 16 by 2½ inches. When in use, the rack locates the illuminated film strips at a seated viewer's eye level. Costing $29.95, with case and including taxes, the Editmaster is manufactured and distributed by Cinefax, P. O. Box 333, Bronxville 8, N. Y.



THE EDITMASTER is portable and practical; it is accompanied by complete editing data.

NEW PHONE NUMBER

Now in effect, the telephone number for MOVIE MAKERS and the Amateur Cinema League is
LExington 2-0270

8mm. and 16mm. developer

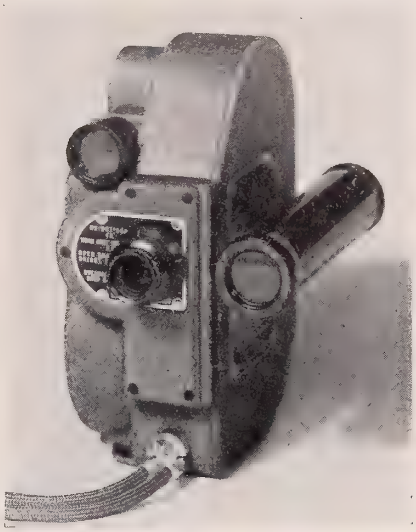
One hundred feet of film may be processed in less than one hour by an unskilled operator, with the aid of the Micro Record roll film developer. Offering complete daylight operation, the Micro Record developing tank is motor driven on 110 volt AC outlets and requires only two quarts of solution for processing.

The developer weighs only ten pounds and is stored in a case measuring 12½ by 9½ by 9½ inches. It is manufactured by Micro Record Corporation, 20 East 181st Street, New York 53, N. Y.

THE MICRO RECORD roll film developer, built of plastic and weighing only ten pounds, offers portability and daylight operation.

Pam Zoom Finder

Adjusting optically to the field and perspective of 8mm. camera lenses from the wide angle to the 3 inch telephoto, the Pam Zoom Finder is now offered by the Photographic Arts Manufacturing Company, 49 West 19th Street, New York 11, N. Y. The Zoom Finder, it is stated, can be attached easily to the door of most 8mm. cameras. The images rendered by it are full field at all focal lengths, not masked down.



THE PAM ZOOM FINDER will fit most 8mm. cameras. Its list price, which includes tax, is $18.50.

Cine-Ektar F/1.4

A superb new Kodak Ciné-Ektar lens, 25mm. *f*/1.4, which brings to the 16mm. cine field the professional quality of the Kodak Ektar lens line, was announced by Eastman Kodak Company, Rochester, N. Y., last month.

Incorporating Kodak's new rare element optical glass and Lumenized with Kodak's ultra-hard lens coating, the new lens, it is said, represents the best that modern optical science can con-

CINE-EKTAR *f*/1.4 one inch lens brings increased speed and sharpness to ultra-high speed objectives.

tribute in lenses for 16mm. motion picture making.

This new $f/1.4$ lens will focus sharply on objects as close as 12 inches from the film plane, or about 9½ inches from the object to the front of the lens. At this distance the field is 2⅞ by 3⅞ inches. An outstanding feature of the lens is its long back focus which permits its use on the Ciné-Kodak Special camera. By means of adapters, the lens may be fitted to any 16mm. cine camera.

The focusing scale of this $f/1.4$ Ciné-Ektar lens has more markings, to facilitate quick and easy focus, than have heretofore been obtainable. In addition, the markings are farther apart, which makes it easier to set and read the scale.

A new type of iris diaphragm is used on this lens. The diaphragm employs special "L" shaped leaves, designed to give a uniformly spaced scale. Thus, equal angular rotations of the diaphragm ring alter the brightness of the image by the same proportion in all parts of the scale. The normal type of semicircular diaphragm leaf gives a scale which is very crowded at the smaller end and expanded at the larger end.

Accuracy in setting lens stops is also much greater—particularly in the low aperture region—since all lens stop markings are uniformly spaced around the lens barrel. Lens stops starting at $f/1.4$ are so marked that each successive stop cuts the exposure in half. The index markings for both diaphragm and focusing scales remain in a fixed position at the top of the mount at all times. With its new diaphragm this new $f/1.4$ lens may be stopped down to $f/22$.

Series VI combination lens attachments and a No. 27 adapter ring may be used with this lens.

The price of the Kodak Ciné-Ektar lens, 25mm. $f/1.4$, will be $200 plus $33.33 tax. The lens will be available through all Kodak dealers.

New catalogs Three new 1947-1948 catalogs — covering 8mm. films, 16mm. silent films and 16mm. sound films—have been published by National Cinema Service, 71 Dey Street, New York City. Applicants for the catalogs, which are supplied free of charge, should state clearly which they wish.

DeJur color head Designed for the Versatile Professional (4 by 5 inch) enlarger, a color head for enlarging 35mm. transparencies is now being produced by the DeJur-Amsco Corporation. The color head, which is a drawer inserted in the enlarger, compensates light sources by holding filter foils in a dispersed beam. The device is also useful in work involving color separation. Full details may be had from DeJur-Amsco Corporation, 45-01 Northern Boulevard, Long Island 1, N. Y.

16mm. Projecto-Editor A large viewing screen—3¼ by 4¼ inches—highlights the new features offered by Craig's 16mm. Projecto-Editor. Improved illumination and greater ease in framing are also claimed for the new editor, which renders images visible under ordinary indoor light conditions. The editing system includes a Senior splicer and either Senior or Craig Master rewinds. It is produced by Craig Movie Supply Company, 1823 South Hope Street, Los Angeles, Calif.

New Polarator Kin-O-Lux is presenting a new and improved version of the Marks Polarator, already well known for its use to both the black and white and color filmer. Through the use of the Polarator, the blue of the sky may be deepened on color film, improving the picture without changing the rendition of other colors. The Polarator is highly effective in cutting out polarized sky light, enabling the movie maker to get sharp cloud effects otherwise unobtainable. It is available in series O for cine lenses, and in series V and VI for still cameras with the equivalent adapter rings.

HERE
COMES
HERE
COMES
THE BRIDE

THREE frames from a new series of moving titles demonstrate basic effects involved. Top, after fade in, background of bride moves upward. Center, hand lettered title is produced with triple flip animation. Bottom, background continues upward, as title is completed; this is followed by fade out. The titles are manufactured by U. S. Photographic Equipment Corporation, Brooklyn 25, N. Y.

Kin-O-Lux 35mm. Dupont Superior No. 3 film has now been distributed to dealers. It is a high speed film, with a Weston speed of 100 Daylight, 64 Tungsten, and comes in twenty or thirty six exposure daylight loading cartridges.

And, finally, Kin-O-Lux announces the development of the new Kin-O-Stik, a film cement with a solution that does not include acetone or film base. Kin-O-Stik will not gum splicers, according to reports, and is not irritating to the skin. It, and all other Kin-O-Lux products, are available from your dealer or from Kin-O-Lux, Inc., 105 West 40th Street, New York City.

Studio by subscription Advanced amateur filmers in the New York metropolitan area, interested in large scale studio production facilities, may soon have these at their command—if enough of them subscribe to the plan now being advanced by American Screen Test and Film Corporation, in New York City.

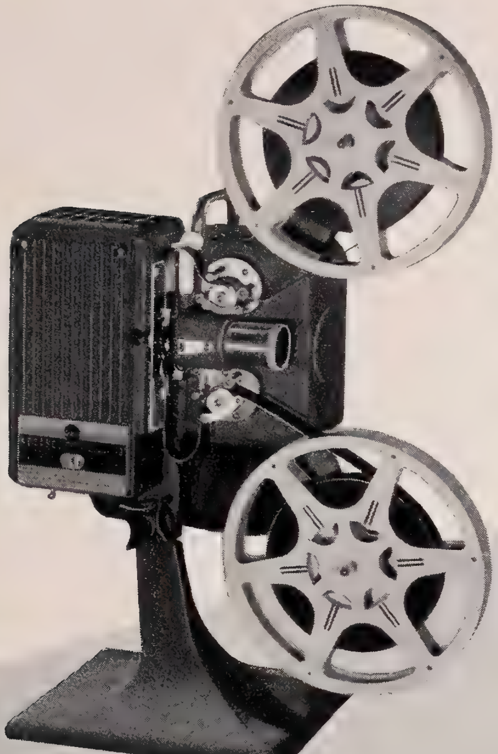
The plan will put at their disposal, by subscription, the full facilities of the AST studio, said to be one of the largest in the East. These will include 85,000 watts of lighting equipment, tripods, dollies, editing facilities, projector and three separate sets. Qualified technicians and models will also be available, as needed. Further information may be secured from American Screen Test and Film Corporation, 92 Gold Street, New York 7, N. Y.

Aristo-craft sunshade Made of die cast aluminum alloy, the Aristo-craft sunshade and filter holder is made to take 19mm. unbound filters. Sufficiently long to be used with lenses of 1½ inch focal length, its slide rods are of high grade polished steel. The Aristo-craft is manufactured by Aristo-craft Cine Products Company, 2505 North Ontario Street, Burbank, Calif. It is distributed on the West Coast by Craig Movie Supply Company, 1053 South Olive Street, Los Angeles. Exclusive distribution east of the Rockies is handled by Daylight Printer Sales Corporation, 251 West 40th Street, New York 18, N. Y.

Filmstrip listings Filmstrip releases are now being listed in the monthly issues of *Educational Film Guide*. If the monthly listing proves popular, the H. W. Wil-

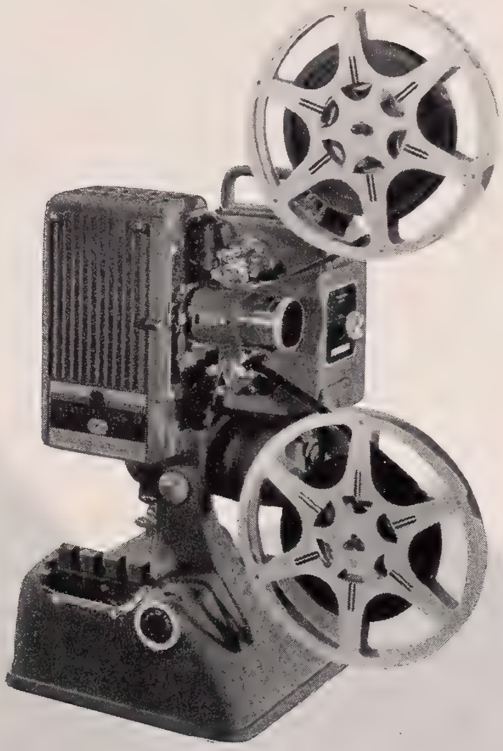
[Continued on page 164]

The *Right* screen size— the *Right* amount of illumination . . .



KODASCOPE Sixteen-10

and



Sixteen-20 PROJECTORS

Large-sized screenings even from short throws . . . brilliant illumination even at long range. Because both projectors offer "*tailor-made projection*"—a wide lens-lamp choice that lets you suit projection equipment to audience size—movies are always of the correct size and brightness.

With either projector, you can use any of four lamps (including the 1000-watt) . . . any of six projection lenses—twenty-four combinations that make possible marvelous movies whether showings are held in cramped quarters or in spacious auditoriums.

And lens-lamp versatility is but part of the story. Kodascope Sixteen-10 and Sixteen-20 Projectors provide convenience in use, too. Controls are conveniently located, simple in action . . . operation is smooth and positive. And with Sixteen-20, you get such luxury features as these—indirectly illuminated push-button panel to control major projection functions . . . automatic wind-up power cord . . . "still" pictures . . . and reverse projection.

With 750-watt lamp and 2-inch $f/1.6$ lens, Kodascope Sixteen-10 Projector is priced at $127.50. With standard carrying case and the same lens-lamp combination, Sixteen-20 is priced at $245. (*Prices are subject to change without notice.*)

See Your Kodak Dealer

Kodak is making more cameras, projectors, and film than ever, but the demand is greater, too. See your Kodak dealer—soon!

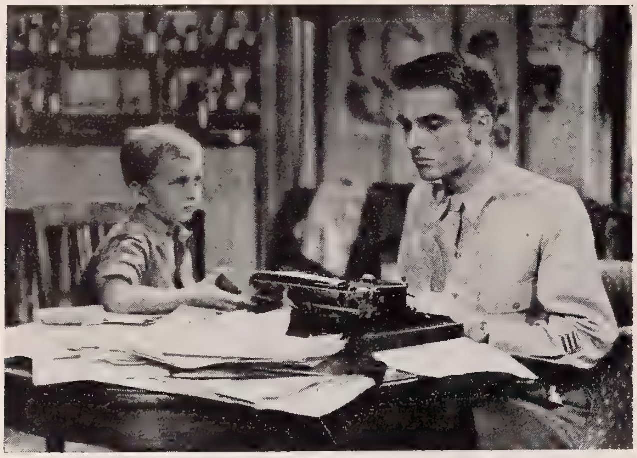
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak

Hints from Hollywood

Aids for the amateur cameraman, to be seen in current theatrical films

M-G-M



A CINE ACCOUNT of how a single war waif is aided by a GI, *The Search* plugs the cause of thousands like this foundling.

ONE FOR ALL

THE SEARCH, a screen play by Richard Schweizer and David Wechsler, filmed by Emil Berna, directed by Fred Zinnemann, produced by Lazar Wechsler and presented by Metro-Goldwyn-Mayer.

The Search, produced by Lazar Wechsler in the tradition of *The Last Chance*, is easily the most compelling and realistic study of life, in the wake of World War II, to reach the theatrical screen.

Amateurs will find the treatment of this film exemplary in every respect. Filmers are often stumped by the question of how to approach a movie dealing with organizations and groups—schools, summer camps, welfare institutions. The proved answer seems to be that you treat them not as a collective group, but as individuals in a group. Better still, as in *The Search*, following the story of one individual who represents the group makes for maximum dramatic impact and unity.

The writers and director Zinnemann have played this personal slant for all it's worth in *The Search*, an extremely moving story of displaced persons and the part UNRRA plays in helping them to pick up the threads of pre-war life. The film opens with documentary scenes of hundreds of war orphans debarking from freight cars, to report to UNRRA headquarters—hungry, ill clothed, defiant and suspicious. A sequence of group shots and pans establishes the number of the pathetic little band and their points in common.

Always among them is the poignant and haggard face of a small blond. He, of the lot, manages to escape to a nearby river, whence the camera pans across the water to a dissolve that begins his story in flashback. This device is often used to create the feeling of turning back the calendar or bridging a vast distance.

Having once established the blond boy as "one of the gang," his story becomes their story, an appeal for all the children made homeless by World War II. Filmed largely in occupied Germany with only four professional actors, this splendid screen play pulls no punches in making its point. The amateur who wants to state the case of his own organization or cause would do well to study its faultless format.

CLOSE TO HOME

SITTING PRETTY, a screen play by F. Hugh Herbert, filmed by Norbert Brodine, ASC, directed by Walter Lang, produced by Samuel G. Engel and presented by 20th Century-Fox.

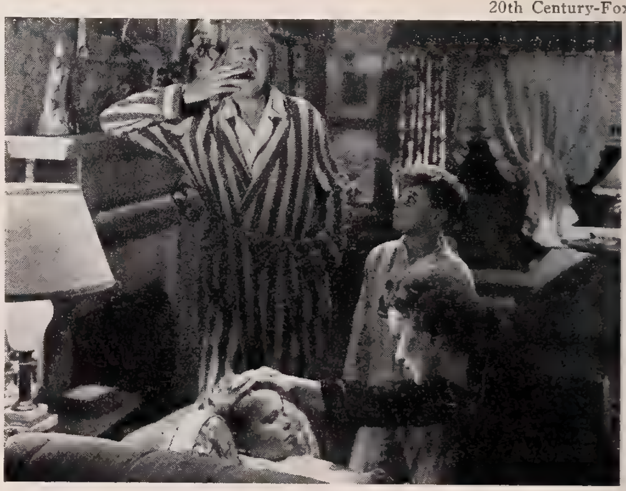
Twentieth Century's bright new comedy, *Sitting Pretty*, is rollicking testimony that the loudest laughs are the ones which literally hit closest to home. With a winning lack of pretension that is all too rare in a Hollywood production, Walter Lang has related this hilarious tale of suburban set-to's so that it comes off with the casualness and charm of a children's birthday party.

Most of the characters and situations in this domestic comedy will look familiar to the average family—the last minute canvass for a baby sitter, the cereal-splashing child, the gruelling dinner at the boss's house, the neighborhood snoops. When you consider the many humorous experiences common to every household, it's hard to understand why the amateur does not look right under his nose and convert more family foibles into heartwarming comedies of this sort. Every fond father has at one time or another had to beat a path to his doorway through a sidewalk or driveway strewn with toys, but chances are he never realized that his performance would draw such chuckles from an audience as did Robert Young's entrance under similar circumstances.

Both the script and the director have allowed the kids to behave like kids—fidgeting, investigating and imitating, in a manner altogether natural to the younger generation. They are neither painfully coy nor grotesquely brattish; over-direction of youngsters, in home films as well as in 35mm., tends to smother that wonderful candor and spontaneity which make them the most appealing of actors.

Sitting Pretty is loaded with laughs of the kind that you can find right in your own backyard.

20th Century-Fox



ABLE GROUPING places the performers in *Sitting Pretty* to take advantage of realistic lighting in this dramatic scene.

Choosing your projector

[Continued from page 152]

lamp. There is no guarantee that it can continue to do so with a more powerful lighting unit.

FOOTAGE CAPACITY

The first 8mm. projectors to be offered to the amateur working in that width provided for a maximum of 200 foot film capacity. This followed in the footsteps of the basic 16mm. projector's 400 foot capacity—with each of them offering fifteen minutes of unbroken screen time.

Sixteen projectors, in the meantime—stimulated by the demands of sound on film—had moved on to provide a basic maximum of 1600 foot reel arms. These made possible a full hour of unbroken silent projection, or forty five minutes at the faster sound speed. Eight followed with reel arms accepting 400 feet of that film, creating an unbroken thirty minute show.

This 8mm. projector footage capacity has seemed entirely adequate to the basically home filming demands made on these instruments. Thus, we find among the thirteen 8mm. projectors surveyed that nine of them offer the 400 foot capacity, one of them 300 and three of them the basic 200 foot reel.

FORWARD AND REVERSE

As it was with the development of 8mm. projector footage capacity, so it has been with the addition of reverse projection to the basic forward movement.

This interesting and often valuable addition should not be confused by the new filmer with the free running of the film as it is wound back on the upper reel in the rewinding operation. Reverse projection means exactly what it says: the ability of the projector to run the fully threaded film backwards, so that each screen action is seen progressing from its end to its beginning—instead of in the normal manner.

Reverse projection has been hailed, on occasion, as a hilarious addition to home showmanship. This is based on its mentioned ability to reverse the direction of filmed action. The diver erupting feet first from the water and soaring to the diving board is the classic example.

From the practical viewpoint, however, reverse projection can make a far more valuable contribution to 8mm. filming happiness. This is its very

Top Features — Top Stars
Top Home Entertainment!
film highlights
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— Leads in 16mm Sound!
20 SCREEN GUILD
1946-7 PRODUCTIONS
5 IN NATURAL COLOR
15 BLACK & WHITE
BIG NAME STARS — ACTION DRAMAS
16 Hollywood-Produced
MUSI-CALS
100 Footers that screen like features
50 Famous UNIVERSAL FEATURES

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great value in the editing process. Because of the small size of the 8mm. film frame, optically unaided examination of it in the hand is a difficult process at best. Thus, the 8mm. filmer who has not added an action viewer to his list of accessories will value reverse projection highly as an able viewing substitute.

SPECIAL FEATURES

The varied special features listed in connection with the thirteen surveyed projectors are, basically, just that. Each of them is nice, convenient or good to have on your machine, but no one of them is essential.

Lens coating, found on eleven of the thirteen projectors, leads the list in popularity. Because of its very real ability to reduce internal light reflection, this coating of projection optics tends to create purer color values in the screen image. The ability of the lens coating process to increase projector lens speed, however, is negligible. It seems reasonable to suppose that in time all projector lenses will be coated.

The still picture feature follows closely, with ten out of thirteen projectors providing it. This refers to the ability of a projector to be stopped during projection for the examination on the screen of a single frame. Since this operation instantly focuses an intense and damaging beam of heat on the stilled frame, a protective fire shutter is automatically dropped by the projector across the optical path. This means, in turn, a diminution of effective light power and a degradation of the picture's definition. The still picture feature has come to be valued—and highly—by experienced amateurs more for its facility to serve as an instantaneous starting clutch than for its designed purpose.

A pilot light and full gear drive are other popular features, appearing on seven out of thirteen machines. The first is a convenient refinement, contributing to the suavity of your movie parties. The full gear drive feature means, essentially, that gears are used to drive the takeup and feed reel spindles as well as the projecting mechanism. This obviates any necessity for replacing a worn spring belt, which is the alternate method of driving the reel shafts.

News of the industry

[Continued from page 160]

son Company, publisher of the guide, may issue it as a separate publication. Subscribers to the guide will receive the filmstrip listings through June, 1948, at the current rate. Those interested in subscribing only to the filmstrip section should write to the H. W. Wilson Company, 950 University Avenue, New York 52, N. Y.

Perfex 100 series Camera Corporation of America announces a new 100 series of Perfex cameras, all of which will sell at a price under $50.00. The Model 101 camera, with an *f*/4.5 lens, is now available; the 102 camera, with an *f*/3.5 lens, will be on dealer shelves in the near future. Additional information on the series may be had by writing to Camera Corporation of America, 844 West Adams Street, Chicago 7, Ill.

Spanish movies Official Films, Inc., 25 West 45th Street, New York 19, N. Y., is releasing twenty of its most popular 16mm. movies with Spanish narration. Prices for the films, which will average ten minutes in running time, will be the same as those of the English language versions. Further details may be had from the firm's public information department.

Projection data Da-Lite Screen Company offers a new projection data card, containing accurate screen tables and listings of standard screen sizes available. The card may be obtained from Da-Lite Screen Company, Inc., 2711 North Pulaski Road, Chicago 39, Ill.

Two reversal films Two 8mm. films — the double 8mm. Super Pan and the Micro Pan Cine Reversal types—have been added recently to Gevaert's line of motion picture emulsions. Super Pan permits exposures both indoors and outdoors at normal illumination levels and features a fine grain panchromatic emulsion with high resolving power and anti-halation backing.

Micro Pan is designed for use outdoors at normal illumination levels. It is somewhat slower than Super Pan, practically without grain and has both panchromatic emulsion and anti-halation backing. Selling price for both films includes processing. Further information may be had from Gevaert Company of America, Inc., Williamstown, Mass.

Portable screen A new swivel handle which folds inward, a new spring adjusting lock, fully adjustable rubber tipped tripod legs—the Champion Model K screen, now in production by Radiant Manufacturing Corporation, will have all of them. It will be light in weight and economical, aimed specifically at the projectionist who wants an inexpensive screen. It will be available in both 30 by 40 and 40 by 40 inch sizes. Further details may be had from

Radiant Manufacturing Corporation, 2627 West Roosevelt Road, Chicago 8, Ill.

Skan sales manager Clifford Howcroft has been appointed manager in charge of sales on the Skan photographic products of G-M Laboratories, Inc., 4300 North Knox Avenue, Chicago 41, Ill. Mr. Howcroft was personal photographer to Franklin D. Roosevelt, both while he was Governor of New York and during the presidential years.

Post catalog A seventy six page 1948 catalog may be obtained free of charge from Post Pictures Corporation, 115 West 45th Street, New York City. The catalog includes a Monogram Pictures series consisting of thirty six new feature subjects.

Eastman Kodak prices Overall prices of Eastman Kodak Company products have been increased by only 16 percent since August, 1939, according to Albert K. Chapman, Kodak general manager. Mr. Chapman cites the figure as evidence of "considerable restraint" exercised with the intention of widening the market for Kodak products.

Bell & Howell cement All Bell & Howell 8mm. and 16mm. splicing and editing equipment is to be supplied with a new cement, said to have great bonding strength and splicing speed. The cement will also be available in one ounce, half pint, pint and quart bottles. Further details may be had from Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill.

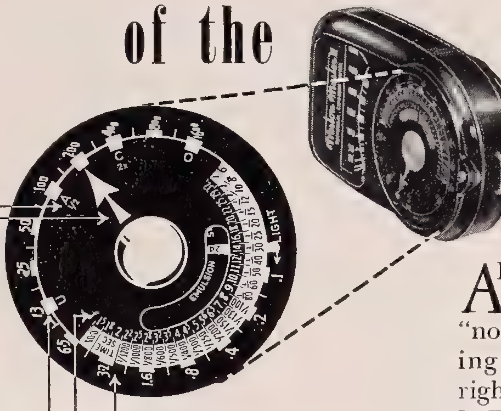
Proctor publicity Jack Proctor, ACL editor of the newspaper column, *Photographically Yours,* would like all publicity and news releases sent directly to him rather than to the newspapers in which his column appears. Such material should be addressed to Jack Proctor, P. O. Box 161, Melrose 76, Mass.

New School expands The number of motion picture courses presented by the Dramatic Workshop of the New School For Social Research, 247 West 48th Street, New York City, is being doubled, according to an announcement by Erwin Piscator. Among others, courses will be given on screen play writing, film publicity, film techniques and the elements of cinematography.

Medical films Six films for sale to colleges and the medical profession have been re-

[Continued on page 167]

It's *All* on the dial... of the *Master* II



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LATE RELEASES

Features and short subjects for the 8mm. and 16mm. screen

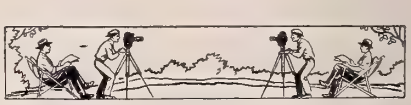
■ *Woman of the Town,* nine reels, 16mm. sound on film, black and white, may be obtained from Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. "Bat" Masterson—known more formally as William Barclay Masterson—is known as one of the original "crime busters." Here, the legend that has grown up about his name is expanded to epic proportions by a cast including Claire Trevor, Albert Dekker and Barry Sullivan.

■ *Let's Sing,* a new series of one reel films, 16mm. sound on film, black and white, is distributed through photographic dealers only by Castle Films, a division of United World Films, Inc., 445 Park Avenue, New York City. Castle's latest series should be good news to all who enjoy audience participation. Among other songs, the series contains such favorites as *Wagon Wheels, Deep in the Heart of Texas* and *My Blue Heaven.* The words appear on the screen—a very effective aid to harmony.

■ *Mr. Muggs Steps Out,* seven reels, 16mm. sound on film, black and white, is available from Post Pictures Corporation, 115 West 45th Street, New York 19, N. Y. Jewelry thieves and kidnappers figure prominently in a film featuring the East Side Kids, Joan Marsh, Noah Beery and Leo Gorcey. Plenty of complications, both brought on and untangled by the East Side Kids, add an element of hilarity to the active plot.

■ *Rolling Home,* running time 71 minutes, 16mm. sound on film, black and white, is released by Film Highlights, Inc., 330 West 42nd Street, New York City. Horse and church themes make *Rolling Home* good, clean entertainment. Rodeos and races add excitement to a tale that also has its share of romance. Raymond Hatton, Russell Hayden, Pamela Blake and Jean Parker hold down the leads.

■ *Johnny Frenchman,* eleven reels, 16mm. sound on film, black and white, may be had from United World Films, Inc., 445 Park Avenue, New York 22, N. Y. Authentic details about the fisherfolk who live on opposite sides of the English channel lend fascination to a film that includes scenes of poaching, wrestling, religious observances and romantic superstitions. The plot concerns bitter rivalry between Cornish and Breton fishermen, who are somewhat in a dither about a pretty English girl.



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News of the industry

[Continued from page 165]

leased by the Medical Research Film Library, 1569 Broadway, Brooklyn 7, N. Y. The titles are *Repair of a Hiatus Hernia; Removal of a Pleural Tumor; Paravertebral Thoracoplasty Under Local and Block Anesthesia; Extra Peritoneal Caesarean Section, Norton Technique; Harelip and Cleft Palate;* and *Rhinoplasty*. The firm plans to release one medical film a month.

Cinema 16 aided The National Board of Review of Motion Pictures, Inc., will aid in the selection of future programs to be presented by Cinema 16, New York "documentary" film group, which is presenting programs at the Provincetown Playhouse. A special committee of the National Board will make a monthly selection, which will be used as a basis for the final choices.

ANFA to convene The Hotel New Yorker in New York City, will be the scene of the eighth annual convention of the Allied Non-Theatrical Film Association, from April 22 through April 24. At the same time and place, the third annual 16mm. industry trade show will be held. Exhibit space at the show may be arranged with executive secretary Wilfred L. Knighton, 303 Lexington Avenue, New York City.

NAVED meeting The 1948 convention and trade show of the National Association of Visual Education Dealers will be held from August 8 to August 11 at the Hotel Sherman, in Chicago. For the first time the convention will be open to consumers in the educational, church and business motion picture fields. Further information regarding the 1948 NAVED convention and trade show may be had by writing the association at 431 South Dearborn Street, Chicago 5, Ill.

International office A New York office of International Film Bureau, Inc., has been opened at 15 Park Row, New York 7, N. Y. G. M. Gates is in charge of the new quarters, which will handle sales of International Film Bureau releases in New England, Pennsylvania, New York and New Jersey.

Projection lamps Designed especially to fit Bell & Howell projectors, lamps for which require special bases, a new line of projection lamps has recently been released by Radiant Lamp Corporation, Newark 8, N. J.

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8mm Revere 99 Turret F:2.8 coated	110.00
8mm Revere Magazine F:2.8 coated	127.50
8mm Bolex L8 F:2.8 with case	139.48
8mm Revere 60 Turret Mag. F:2.8	152.50
8mm Revere 60 Turret Mag. F:1.9	187.50
8mm Bolex H8 with frame counter	282.50
8mm Bell & Howell Magazine with ½" F:1.9 and 1½" F:3.5	296.22
8mm Bolex H8 with frame counter and coated Wollensak F:1.9 lens	321.55

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8mm Keystone R8	$ 74.50
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8mm DeJur 1000 Watt with Case	174.00
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16mm Keystone A7 F:2.5	74.50
16mm Cinklox F:2.5 coated	76.15
16mm Lektro Magazine F:3.5 with Case	89.50
16mm Keystone A7 F:1.5	107.50
16mm Kodak Magazine F:1.9 coated	175.00
16mm Bell & Howell Magazine coated F:1.9	214.08

16MM MOVIE PROJECTORS

Keystone K 160 750 Watt	$119.50
Kodascope 16-20	245.00
Bell & Howell Diplomat with Case	273.00
Ampro 750 W with Case Imperial	276.00
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HAROLD C. MARTIN, ACL

A CONVENIENT light stand, for use with the clamp on style of lights, that can be constructed by the average amateur may be made easily.

First, get from your lumber dealer one piece of 1⅛ by 1⅛ inch baluster stock six feet long, one piece of 1 by 3 inch pine stock eight feet long and one piece of ⅜ inch wood doweling. This amount of material will make one stand, and, since it comes finished on four sides, the wood will require only sanding in order to give the finished stand a smooth finish.

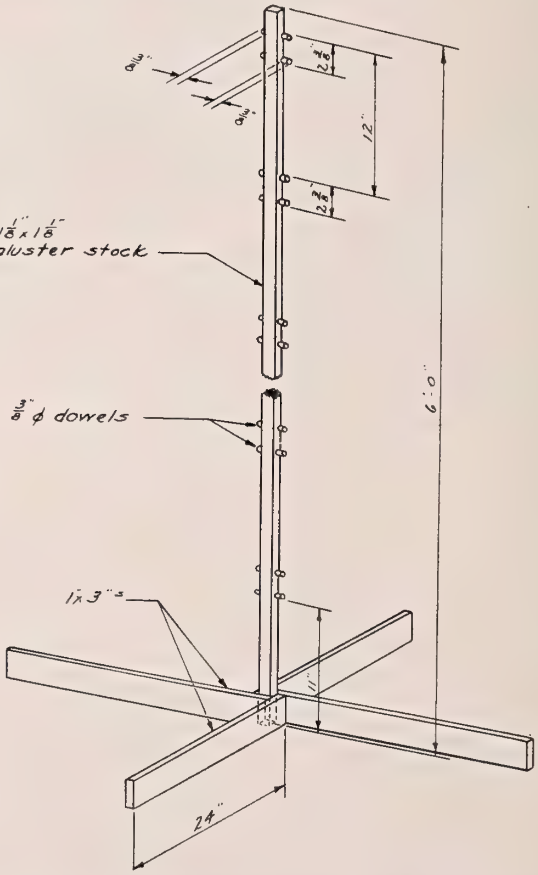
Cut the 1 by 3 inch stock into four pieces, each two feet long, and nail or screw them together, as indicated, making the square hole at the center a close fit for the baluster stock. The baluster stock is drilled with a ⅜ drill at the points shown below, and lengths of ⅜ inch doweling are cut and driven in these holes, so that they will project about ⅜ of an inch on the side of the post. The projecting ends of these pegs should be slightly rounded with sandpaper. The stand is assembled by inserting the lower end of the upright piece into the base section.

In use, the clamp part of the lamp is placed around the post and the pegs, making it impossible for the lamp to slip or fall. If the clamp is placed over both pegs in each side of the upright, the supporting arm of the lamp will be held at right angles to the upright post; if placed over one peg on each side, the supporting arm of the lamp will hang at an angle of about forty five degrees. These two positions make it possible to adjust the light to almost any height within the range of the support.

If two or more stands are built, they can, when not acting as light stands, be used to support a large background, movie screens and other objects. Each post is rigid enough to support two lamps, if required. Removed from its supporting base, the upright post with its attached lamp can be placed in a corner where a regular stand would not fit.

For lighting large areas, where it may be necessary to raise the light over six feet from the floor, an additional upright, eight or nine feet in height, will be found very useful.

When not in use, the stand is readily disassembled by removing the post from its base; it can then be stored in a relatively small space. When in use, it makes a very rigid and stable lamp support.



• Working drawing for sturdy light stand by Harold C. Martin, ACL, described above.

Seven steps to scripting

[Continued from page 148]

he intends can be brought out by his coaching and direction of the scene.

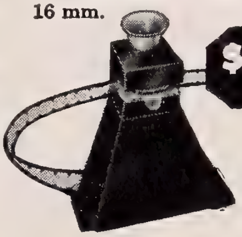
Step No. 4. You may find it helpful to have an estimate of your lighting requirements for indoor shots, to protect yourself against an undersupply of Photofloods when full illumination is required for a certain long shot. You can usually compute how much artificial light will be required on the basis of column 2 (camera position) and column 3 (setting). For outdoor shots to be filmed in partially shaded areas, an initial *R* in column 4 will remind you to take along a reflector board.

Column 5 is optional, but it provides a fine way to iron out those little discrepancies between exposure guides and light conditions. If you will reserve this space for a record of your exposures, to be filled in at the time of shooting, you can learn much by checking your processed scenes against the stop at which they were filmed.

Step No. 6 is to estimate the length of the scene in question, on the basis of 2½ seconds to 1 foot of 16mm. and 5 seconds to 1 foot of 8mm. The average scene will run around 10 seconds (4 feet of 16mm.; 2 feet of 8mm.), but a long shot of a completed action may require considerably more footage. The more complex and expansive the activity within the frame, the longer it will take your audience to assimilate the material; by the same token, a detail closeup of a book title or a flashing smile can be grasped by the spectator very quickly, since there is nothing else in the frame to distract him. If you figure your approximate scene length in terms of footage and total the column, you can make a pretty good guess as to how much film you will require.

The seventh and final step is to note your effects in the last column; for the most part these will be simple punctuational devices, such as the fade, the wipe and the lap dissolve—or possibly a directive for a pan or tilt. In more complex ventures, they may include specialized effects such as can be obtained by split screen, masks, slow motion (for which you would use the column to indicate camera speed), reverse action, time lapse, moving camera, etc.

Try scripting your next movie, even if it's only a sequence of Sonny raiding the cookie jar or the wife setting out tomato plants. A script will help you to show the family in its true perspective, just as it makes for a more lucid film story.



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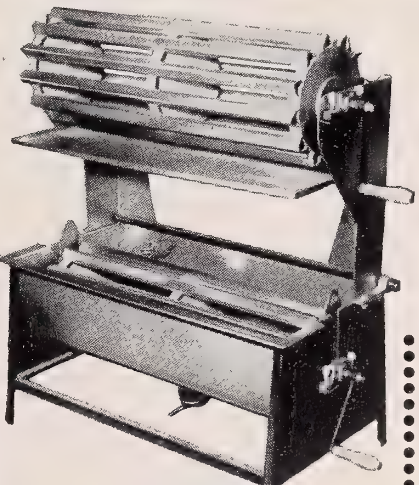

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8 CLUBS 16

The people, plans and programs of organized amateur motion picture groups everywhere

Richmond programs Recent programs at the Richmond (Calif.) Movie Camera Club, ACL, have included such films as *Vacation Playground*, by Harold Sloper, ACL; *Ship Launching Yd 2*, by Mr. Andrade; *Chinatown and Zoo*, by Tom Beddoes; *Birthday Cake*, by J. F. Bethel; *Zoo Shots*, by Clark Speelman; *Family in Garden*, by Thomas De La Mere, and *St. Lawrence River*, by W. R. Tosh.

Utah banquet To a packed crowd of some 256 members and guests, the Utah Cine Arts Club, ACL, in Salt Lake City, presented the prize winning films of six of its members—films which had all won recognition from some national source.

The program consisted of *Bambi*, by John Allein; *Some Day*, by Al Londema; *Utah Mountain Trails*, by Arthur D. Elliott; *Postcards to Mom*, by Helen Christensen; *Showing Up Father*, by O. L. Tapp, ACL, and *Adventure on the Colorado*, the 1947 Hiram Percy Maxim Award winner, by Al Morton, FACL.

In addition to this gala screening of many outstanding films, the officers for this season were installed at the meeting. LeRoy Hansen is the new president; Miss Christensen, vicepresident; Virginia Smith, secretary; J. F. McClement, treasurer, and George Brignand, Theo Merrill, ACL, and the Messrs. Tapp and Londema, directors.

A. J. O'Keefe

ALBANY quiz program, complete with cap and gown, is led by Charles R. Creamer, left, Frank A. Mantica, Arthur G. Kemnitzer and Arthur J. O'Keefe.

DENVER Cinema League members at a recent meeting. The club's shut-in screenings at homes and hospitals are widely popular in the western city.

Slate at Syracuse Recent elections at the Cinematographers Club of Syracuse, N. Y., brought in LeRoy Felton as president; D. Lisle Conway, vicepresident and program director; Dorothy Warner, secretary; Walter Kellogg, treasurer, and Elmo Golly, membership chairman.

Club in Cleveland? Anthony Johnson, 170 East 209th Street, Cleveland 23, Ohio, seeks movie makers interested in getting together to form another club in that city. He suggests a club consisting of both 8 and 16mm. filmers.

Trenton birthday Organized in 1936, the Trenton (N.J.) Movie Makers gathered together at the Y.M.C.A. on Friday, February 13 (disregarding the date), to celebrate its twelfth birthday. We hope that their organization, and luck, will hold out for another twelve years.

Officers for Portland The Portland (Ore.) Cine Club recently held its election meeting for the new officers of this cine season. Dr. Leonard R. Purkey, ACL, was chosen as president; J. V. Callahan, vicepresident; Joe Roberts, secretary, and Miss Hogue and Mr. Reickson (the past president), directors.

Party in Milwaukee The main club event of the season for the members of the Amateur Movie Society of Milwaukee, ACL, was held this year in the Lotus Room of the Plankinton Hotel. What were they celebrating? Their tenth anniversary, the installation of new officers and the screening of several prize winning films, as well as the appointments of committee chairmen and awards of "Oscars" and the Shut-In Plaque. All in all, this meeting seems to take care of most of the necessary functions of the year.

The newly installed officers were Richard Franzel, ACL, president; Robert Jansen, ACL, vicepresident; Harold Sonnemann, treasurer, and Naomi Gauger, secretary.

The winners of the filming awards in the 16mm. class were Walter Chappelle, with *Blue Horizons;* William Rheingans, ACL, and Mrs. Rheingans, with *The Magic Carpet*, and Erma Niedermeyer, ACL, with *As the Spirit Moves Us*. In the 8mm. contest, DeLylia Mortag, ACL, took first place with *No Soap;* Joseph Salerno won second with *Three Fishermen*, and Marley J. Bready, ACL, got third with *Torcheat*.

New club in Enfield

A new club, the Enfield Camera and Cine Association, ACL, in Thompsonville, Conn., has just elected its slate of officers. G. Charles Gosselin was selected as president; Edson B. Pierce, vicepresident, and Francis Youngjohn, secretary and treasurer. Membership is open to all persons interested in photography and at least nineteen years of age. Those interested should write Edson B. Pierce, P.O. Box 54, Thompsonville, Conn.

South African club organized

Having gone through the pains of first meetings last July, the Cine 8 Club, ACL, in Durban, South Africa, is now fully organized and has recently started to publish a club calendar. The membership has now reached fifty, and there are indications of further recruits to come. The club is eager to exchange items of information with other cine clubs, both 8 and 16mm. Groups interested in such an exchange should write C. R. MacKenzie, ACL, The Cine 8 Club of Durban, 732 Essenwood Road, Durban, South Africa.

N. Y. 8's Guest Night

The tenth annual Guest Night of the New York City 8mm. Amateur Motion Picture Club will be held this year on Friday evening, May 14, at the Hotel Pennsylvania. The program (which will begin at 8:30 p. m.) will include *Magic Stairway*, 1947 Ten Best winner by Margaret and Harlan Webber, ACL, of Schenectady, and a selection of the year's other outstanding 8mm. productions.

Tickets, which include federal tax and refreshments following the screening, are priced at $1.50. They may be secured from Brit Boice, 210 Lincoln Road, Brooklyn, N. Y.; J. F. Hollywood, FACL, 65 Pine Street, New York City, or at the door on the evening of the party.

Christchurch competition

New Zealand's Christchurch Photographic Society is back again with more movie news, this time with the results of the Ian R. Little Championship Cup competition. First place was taken by L. M. Fairbrother, with *A Song of Southern Splendour;* second prize was captured by W. Craven, with *Trees*, and third was taken by R. A. Evans, ACL, with *Those Were the Days.*

The competitors are to make a second film for another cine tournament, and the aggregate of the two awards will decide the final winner of the cup.

Buffalo movie salon

Inaugurating an annual movie salon last year, the Amateur Cinema Club of Buffalo is planning to make the show a tradition and to continue it each year.

The auditorium of the Buffalo Museum of Science already has been obtained for this year's spectacle, and a fine group of films is being assembled for the screening.

Lummus officers

The newly elected officers of the Lummus Camera Club, ACL, are Dan Costello, president; Earl Hunter, vicepresident, and Dorothy Schramm, secretary. The group is a recreational unit of the Lummus Corporation, in New York City.

Contest in Richmond

The winners of the annual movie contest of the Richmond (Calif.) Movie Camera Club, ACL, have been recently announced by that Bay unit.

Top honors were won by Mr. and Mrs. Rihn for their film, *Burroing Along Sierra Trails;* second place was taken by Mr. and Mrs. Daley with *Father Takes a Movie;* other awards were third by W. R. Tosh for *A Story About Fences;* fourth by Mrs. Harris for *Leroy's Birthday*, and fifth by Mrs. W. R. Tosh for *Here and There.*

Washington contest

Adhering to their schedule of running contesting films during their regular meetings, the members of the Washington Society of Amateur Cinematographers have seen a large number of pictures in their last two assemblies.

Among those competing for the grand award were *Ice Thrills of 1947*, by Ray Parks, ACL; *Rainbow Canyon*, by Harold Wagar; *In the Good Old Summertime*, by Wilber Comings; *Skiing the Northwest*, by Ted Sarchil, ACL; *Ice Capades*, by William Kuhl, ACL; *Anticipation*, by Joe Gray; *Silhouette*, by Don Sutherland, ACL, and *Yosemite*, by Harold Wagar.

Screenings at Philadelphia

Recent programs of the Philadelphia Cinema Club have consisted of screenings of the following pictures: *Amateuriana* and *Hubby's Revenge*, by G. Del Valle; *Saddle Trips around Mt. Robson and Jasper Park*, by S. Howell; *Christmas Inside and Out*, by Walter Brobyn; *Christmas Time at Our House*, by Henry De Luca; *Christmas with Eileen, Jim and Bill*, by James Haggerty; *Lullaby*, by John Mansure; *Washington, Our Nation's Capital* and *A Trip to Luray, Virginia*, by E. Esser, ACL, and *The Big Show*, by A. Rasch.

Albany workshop

Helpful and specific, the workshop night idea of the Amateur Motion Picture Society of Albany, ACL, is sure to pay dividends in better movies.

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Emphasizing titling and editing, actual problems are solved at the meeting itself through demonstrations of equipment and expert advice on how to use it.

A program of winter films, singularly apt considering the recent weather, was screened at a recent meeting. *Mount Marcy, New Hampshire and Vermont* and *The Laurentians*, by Robert Campbell, and *Lake Placid*, by Joseph J. Harley, FACL, were included.

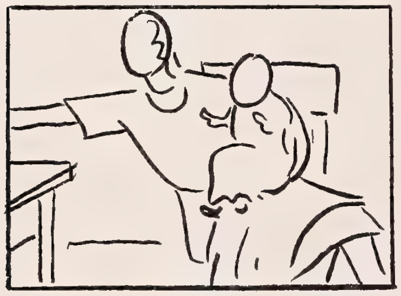
La Casa screens Recent films screened for La Casa Movie Club of Alhambra, ACL, in California, include *Trails through the Tropics*, by Dr. Leslie Smart; *Natchez, Mississippi, Pilgrimage of the Garden Clubs and New Orleans*, by Hugh Wallace; *A Second Honeymoon in Rainy Colorado*, by William Ware; *Bumming Around California*, by John Cook; *Home Christmas*, by A. Bierkle; *Catalina Bird Farm and Seal Rocks*, by Mrs. James Lewis; *Christmas at our House*, by Mr. and Mrs. F. A. Carnahan; *No Reservations Required*, by Mr. and Mrs. R. Battles; *'Twas About Christmas* and *Frail Children of the Sun*, by Charles J. Ross, ACL; *Fishing at Guadalupe*, by Fred W. Gill, and *Cycling Through Yellowstone*, by Stanley Midgley, ACL.

Planning with pictures

[Continued from page 147]

for the equally successful solution of Sketch 9.

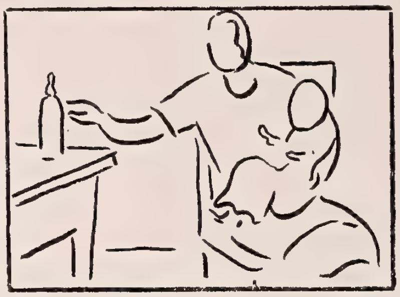
Or perhaps you have planned a scene where the mother has to reach out of the picture (Sketch 10). Here, a slight change of field clears up the difficulty easily, as shown by Sketch 11.



SKETCH 10. Too small a camera field makes Mother reach out of set.

Now consider carefully how you wish to introduce your main theme—the baby—on the screen. It is usually best to plan this after the main body of your story board is in good order. In fact, both beginning and end should be planned last; and it is often advisable to use a similar method in each case—for instance, raising or lowering shades, opening or closing the door, or some action near the crib, preferably in long shots.

During the development of your story board, keep it in sequence, preferably mounted on one large sheet of paper or piece of cardboard, so that you can see it all at once. In this way you can see easily where it needs changes or improvements. When it is complete, number each sketch or still, to avoid confusion during the actual shooting. Then on the big day, consult each scene carefully before shooting—and proceed with confidence.



SKETCH 11. A slight change of field brings key property into set.

You will find that your story board works for you. When you are satisfied with its development, you may then be positive that you will produce the finest movie you have made thus far.

A basic time lapse control

[Continued from page 157]

ing 75¢) that contains the timing mechanism. (See Figs. 1 and 2.) The camera is held in place with a tripod screw. The timing is provided by a self-starting electric clock with everything removed from its face except the shaft that normally would operate the second hand.

OPERATION OF THE TIMER

A simple cam fastened to this shaft closes a micro-switch (see Fig. 4-A) which actuates the small solenoid that works the starting lever on the camera. Obviously, this cam, rotating once a minute, limits your subject matter to that which is adaptable to an interval of one minute between exposures. This is not a serious limitation, however, as there are hundreds of subjects well within this scope. For faster moving subjects, a double cam can replace the single cam, thus giving a thirty second interval, or two exposures a minute.

When the cam has closed the micro-switch, the solenoid pulls a lever past the camera trigger swiftly enough to allow only one frame to be exposed. (See Fig. 4-B.) Make certain the spring motor in the camera is wound tight before starting any time lapse sequence.

THE LIGHT CONTROL

When the lever connected to the solenoid leaves its normal resting place to slap past the camera trigger, it closes another micro-switch, causing a Photoflood to illuminate the subject. (See Fig. 4-B.) The flood lamp remains on only for a second or two until the solenoid lever returns to normal position, during which time the exposure is made. Consistent illumination is extremely important; however, when outdoor subjects are shot in good, even light, there is no need for artificial illumination. After the exposure is made, a hinged ratchet permits the solenoid lever to return to its normal position. (See Fig. 4-C.)

I have found that two toggle type electric switches are adequate to control the entire unit (Fig. 1). Switch No. 1 turns on the 110 volt circuit to the timer and light. Switch No. 2 shorts out the second micro-switch, in order to turn on the Photoflood for focusing and meter reading.

THE SOLENOID

Perhaps the most important component of such a time lapse mechanism is the solenoid, or electromagnet, which actuates the device. I made the first one I used—winding it with hundreds of turns of small wire—but I do not recommend this. I have found since that the General Electric Company makes a fine, little solenoid (model No. 22D3G6), costing about $3.75, that does the job efficiently. It has a throw of about half an inch and pulls half a pound. You should find this item in almost any General Electric supply store; using it is much more satisfactory than getting involved in all the calculations and work of making one.

The spring which I used to return the solenoid lever to its normal position is of the extension type, 1½ inches long and with a diameter of ¼ inch. The pulling factor of such a spring must vary with the weight and friction in the movement of the lever. Actually, the spring used may be of either the extension or compression type, depending on the convenience of its installation. I have used both, and find the extension type, perhaps, a little handier.

YOUR ADAPTATION

The mechanism shown in Fig. 2 was built specifically for use with the Ciné-Kodak Model K camera. Its principles, however, apply to all cameras. The only change that may be necessary is the adaptation of the device to the starting button on your own camera. The buttons on some cameras are on the side and push down or back. Others are on the front, while one or two have the button on the top.

All of these types, regardless of the position of the button, can be actuated by a solenoid, by applying the principle of the lever. Some cameras will require an extension or even an "L" shaped lever to transmit the push from the solenoid to the starting button. This bit of mechanics can be accomplished in any home workshop. Aluminum or strap iron can be worked easily with the aid of only such tools as a bench vise, file, hacksaw and hand drill.

Study your camera and determine the simplest method of adapting it to this basic design of automatic timer. Once you have sampled the delights of time lapse filming, you will wonder why you waited so long for this new pleasure.

How does your garden grow?

[Continued from page 149]

through bare patches of soil; they are the first heralds of spring, closely followed by the colorful crocuses. To film these dainty little flowers, only a few inches tall, we fastened our movie camera with a tripod screw to a short board, which was placed flat on the ground. One end of the board was then tilted up sufficiently to get a sky background. If there were still no sky visible to back up the yellow crocus petals, we should use a blue cardboard for this background.

AFTER THE FROST

This is the time when we build our cold frame on the sunniest spot in the backyard. It is usually a very simple contraption, assembled from odd lengths of boards. Like the window boxes, it is covered with sheets of glass or old glass window frames, to help to keep the heat and moisture inside. You will want a sequence of this important step.

When the danger of frost is over, the little indoor plants are transplanted into the flower beds in the garden. Your sequence might start with turning the soil over, to a depth of the spade, and getting it properly fertilized. Then, on a warming, sunny day, out come the flats, and the delicate job of transplanting begins. For each plant must be handled carefully, so that the ball of earth does not shake loose from the fine, hairy roots.

FIRST WARM DAYS

It is really fun to don the garden overalls on the first warm, spring day. To be sure, I always put up a bit of a fuss when my movie making husband orders me around for this scene and that, interrupting me from following my favored hobby. He has also followed me to the roadside flower stand, filming me as I dashed eagerly from plant flats to potted flowers, as excitedly as if I were buying an Easter bonnet. But it is worth it, on long winter evenings, to see a well planned gardening sequence come to life again. Besides, in the excitement, the flower man gave me fourteen asters instead of counting out a dozen! But, knowing old Kennedy's heart, I suspect now that he did this on purpose.

Early spring flowers make one of the finest color displays of the season. The vivid flame azalea, surrounded by blue phlox and white candytuft, or the various yellow daffodils are a combination of colors a movie maker dreams about. Of course, I am talking of color film.

After a general view of the flower bed, closeups of the individual blooms, with their contrasting neighbors out of focus in the background, will greatly enhance the sequence. Show them swaying in the breeze, back lighted, or some being picked for bouquets in the sunny living room.

As the season advances, there are hundreds of other beauties, such as the airy astilbe, the evening primrose's pale yellow petals, and the stately, sky blue delphiniums. They all are wonderful material for your garden film.

Morning dew on the petals will produce gleaming closeups. To show these and other flower closeups at their very best, the background should have contrast. Dark colored flowers want a light background, while yellows, reds and whites crave for the dark blue of the sky or the green foliage just budding in the distance.

Of course, spring gardening never ceases. Even after our plants are abloom, we find gaps in the flower border which much be filled with larger plants.

WORK AND PLAY

But we should not forget also that there is work to be done during the growth of our flowers. Weeding, cultivating, fertilizing, watering and spraying are all in a day's work. The wilted leaves and petals must be pinched off or trimmed back, to get better and healthier plants. All such details will add interest to our film—even the closing scene as you sit exhausted on the stairs of the back porch, delighting in the view of your gloriously colorful flower garden. Like everything else, it was just a bit more than ordinary effort that produced these marvelous results.

This will be true for the movie, too. For, proper planning, patience and care will give us a reel of treasured film always ready to be shown, with pride, to our friends.

Spring pilgrimage

[Continued from page 145]

western side of the Basin, shoot in the morning. For shots of, and on, the eastern side of the Basin, including your shots of the Washington Monument framed by cherry blossoms, shoot in the afternoon.

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SPLINTERS

VIOLENT subdivisions, based upon prejudice which has been built up into alleged principle, can spoil a hobby, just as they can spoil a nation. We hear much today of "splinter parties" in politics and we see their effects in various countries. It is not too hard to predict what these splinters of opinion can do for our avocation of personal filming.

The Amateur Cinema League, and MOVIE MAKERS which it publishes, both believe in a broad proposition. We hold that amateur filmers will make some poor pictures, many average, an increasing number of good and a few great ones. They will make them on 8mm. or 16mm. film, as their desires and pocketbooks may determine. They will make them in every part of a country—north, south, east and west. They will make them with much equipment or with little.

Believing these things, we are sorry to see prejudices become splinters of opinion that serve no purpose except to make people irritated and argumentative. We do not understand the attitude of some 8mm. filmers who try to maintain that they are a mistreated minority. Mistreated by whom, for example? And in any case, very soon, if not already, they will be the majority of amateurs. We do not approve the unwarranted assumption that 16mm. movies are to be used mostly for professional and commercial purposes. Much of this attitude stems from the assertions of some who use 16mm. film for business reasons and who would like to disassociate themselves from any "amateur taint"—presumably to prove that they are as good as Hollywood, if not better. We do not like regional chauvinism and suspicion among film amateurs. East Coast versus West Coast in personal movie making serves no more valid purpose than does section versus section in national politics.

These are some of the splinters that can irritate the large body of amateurs who make movies simply because they enjoy doing so. They comprise the great majority of all users of 8mm. and 16mm. film. What they want from their hobby is pleasure and not politics. They do not want to manage, control or direct amateur movies—or other amateurs. They do not want anybody else to do it. They want—and it is certainly a reasonable wish—to get some fun and relaxation. The splinters spoil the fun.

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son Memorial can be made from across the water on the northeast bank of the Tidal Basin in the morning. At this time, both the Memorial and nearby cherry trees are well lighted. Watch your exposure with special care. As suggested earlier, you will want to err on the side of underexposure because of the high illumination level of the entire scene in this area. Depending on the wind and weather, beautiful reflection shots can be obtained in the water of the Tidal Basin, which is usually well sprinkled with petals.

Also in the morning, excellent medium and close shots of the Jefferson Memorial and nearby cherry trees can be made from the eastern side of the building. Be sure to include a shot through the Memorial with the Jefferson statue in profile.

As a general rule, the blossoms show up best in medium shot and closeup when they are lit from the side. For extreme closeups of the blossoms, with which your film should be liberally sprinkled, side lighting brings out both the delicate coloring and texture of the petals.

Get plenty of shots of people looking at the blossoms in the morning—their eagerness, their pleasure. Be sure to include shots of your own party, closeups of your children.

The human interest touches, if you will look for them, will add a lot to your film of the cherry blossoms—the lovers, the young people eyeing each other, the artists sketching and, of course, other cameramen. For comedy relief you might picture the plight of an average still photographer who, every time he gets ready to press the button, finds somebody in front of his camera. Inevitably, of course, cherry blossoms will appear in all your scenes.

In the afternoon, from the westernmost portion of the Tidal Basin good shots can be obtained of a large part of the cherry blossom display and the throngs of visitors, with the Washington Monument in the background.

Also in the afternoon you will see signs of fatigue all about you. Get plenty of shots of these—crying babies, children pleading to be carried, tired faces, lagging footsteps. They are self explanatory and will help to bring your cherry blossom film to a close—a film not only of the beauty of the cherry blossoms but of their powerful attraction for thousands of people.

In closing, here are a few background facts on Washington's cherry blossoms which may be of interest in your subtitles.

It is often forgotten that the first trees planted along the Potomac were the gift of Mrs. William Howard Taft, back in 1907. Dr. Takamino, a Japanese living in this country, was so impressed by their beauty in a foreign setting that he arranged for the City of Tokyo to give the City of Washington 2,000 more trees. These soon had to be destroyed because of insect infestation.

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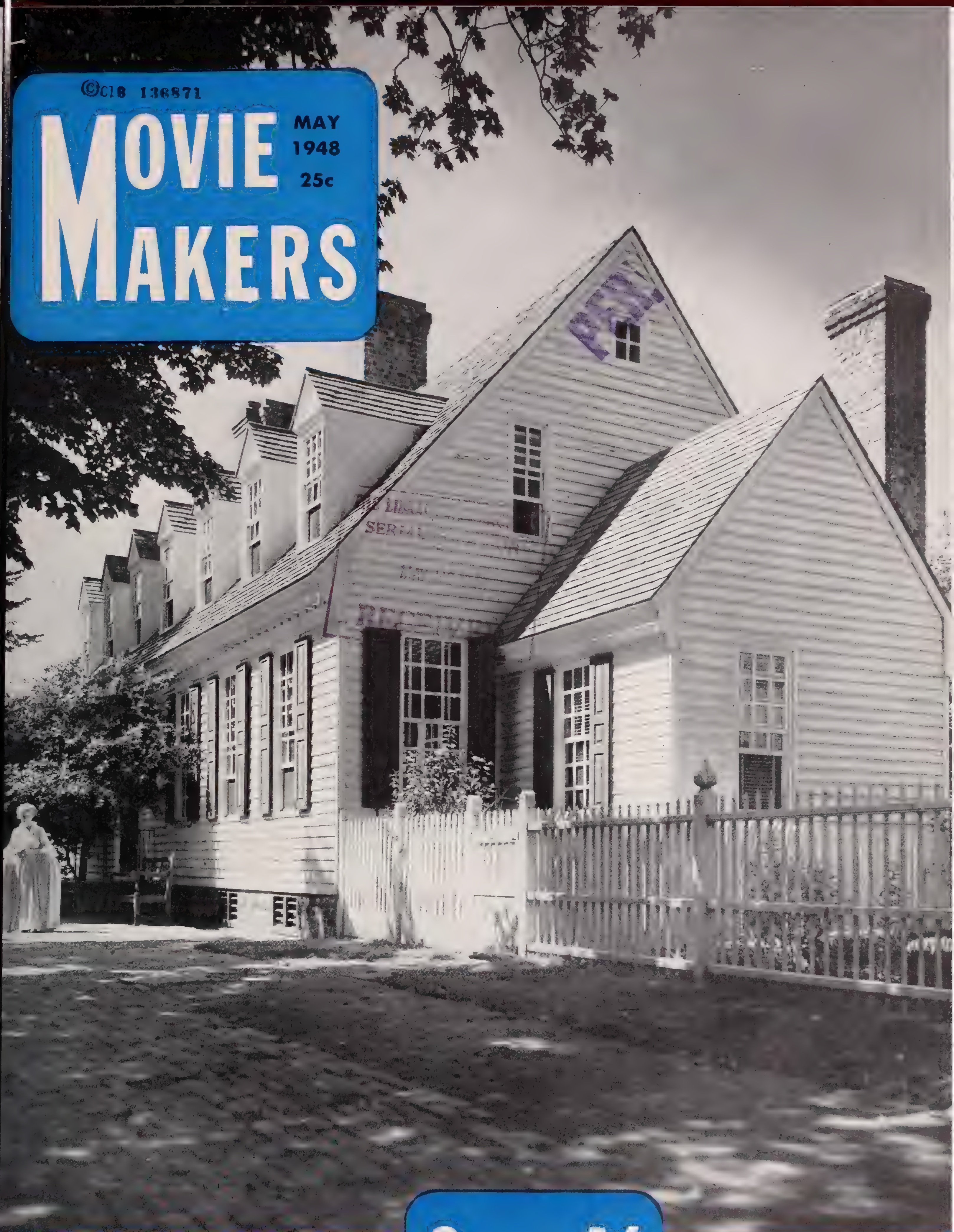

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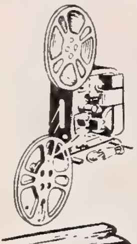

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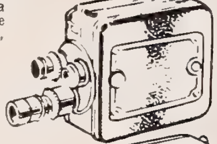

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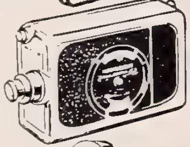

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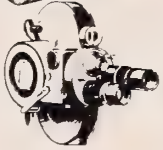

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THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

May
1948

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Cover photograph, courtesy Colonial Williamsburg

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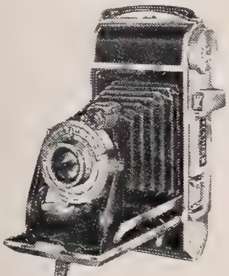

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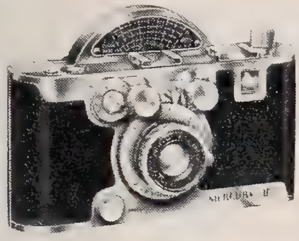

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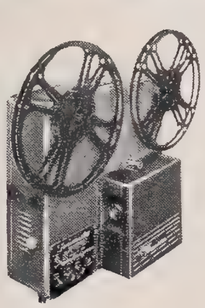

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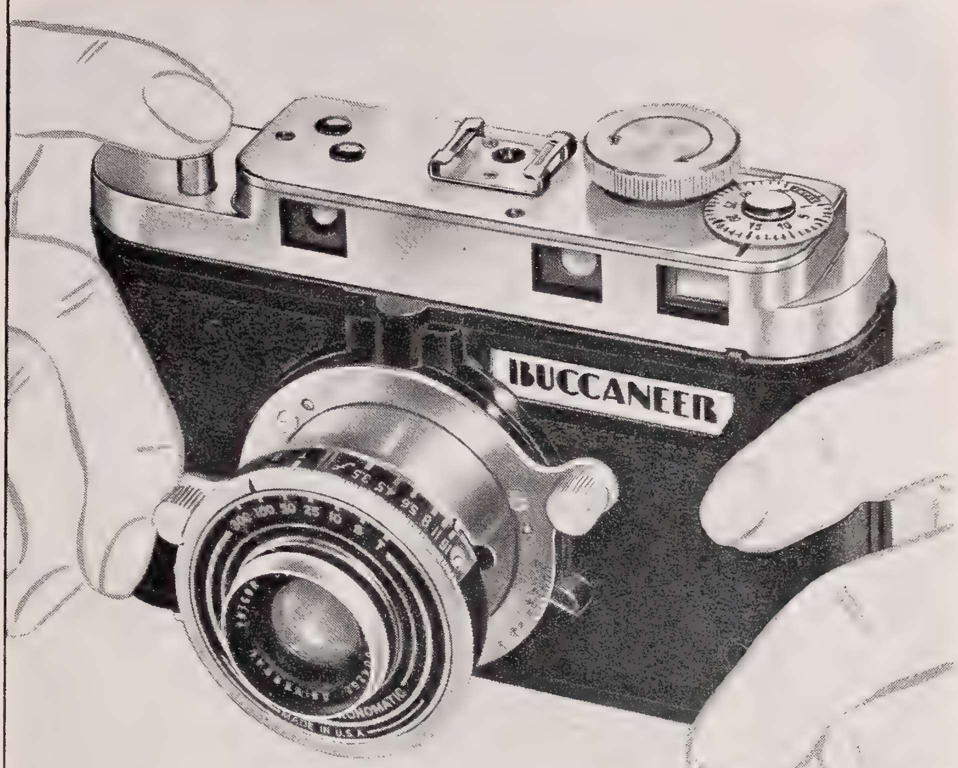

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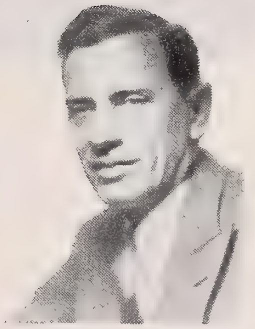

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The Reader Writes

This department has been added to MOVIE MAKERS because you, the reader, asked for it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes,* MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

L'AFFAIRE HARTSHORN

DEAR MR. HARTSHORN: As one of the principal targets in your letter to *The Reader Writes,* in the March MOVIE MAKERS, I think it only fair to be allowed to present my side of this discussion.

In the first place, you have either read MOVIE MAKERS carelessly—or not at all. They have repeatedly stated in their pages—and I can bear testimony to their truthfulness—that they are not concerned with whether a film is 8mm. or 16mm., color or black and white. They are concerned only with movie making technique, quality and some evidence that the movie maker knows what he is doing. That puts it pretty squarely up to the man behind the camera.

Even if it were an advantage (which I doubt), your assumption that I have plenty of time and money is completely wrong. I am a postman. Their salary, as you know, is only average; and yet out of it I support myself, my wife and the two daughters we have left at home. What filming I do has to be done on Sundays, holidays and during my fifteen days annual leave.

My last two films have been on 16mm. stock, it's true. But if you will look over my record as an 8mm. filmer (six out of nine years), I think you will find I gave a pretty good account of myself even then. I won my Fellowship in the ACL for my work in that size—as did Fred Evans, FACL, of Los Angeles, and Joseph F. Hollywood, FACL, of New York, to mention just the names which come to mind.

Go back and study the history of the Maxim Award, Mr. Hartshorn! You will see that neither money, nor position nor film size had anything to do with it.

AL MORTON, FACL
Salt Lake City, Utah

DEAR SIRS: I am amazed at the childish mentality displayed by George F. Hartshorn, who does not wish to renew membership in the ACL because the standard of films submitted in the League competition is so high.

To my way of thinking, the higher the standard the better I like it. From the raw amateur with the $10.00 8mm. camera I can learn little, but from the winners of the Maxim Award I have much to learn. And to learn, after all, is my big reason—as it is with others—for membership in the Amateur Cinema League.

JOHN BARNETT, ACL
London, England

DEAR MR. HARTSHORN: It is you and not your equipment and film size that needs changing.

As a Ten Best and Honorable Mention winner, I am in a position to know. Also, my friend Harlan Webber, ACL, a double Ten Best winner, is in the the same boat. Both of us work with 8mm. film—I with an Eastman Model 90 and Harlan with an old Keystone camera with a fixed focus lens.

None of us has leisure, much money or artistic training. I am a welder and fabricator, working five to six days a week. Webber is an electrical engineer with General Electric, busy to the nth degree. We're just ordinary people. And yet we made the grade.

What is your answer to this?

FRANCIS M. SPOONOGLE, ACL
Alplaus, N. Y.

DEAR MR. SPOONOGLE: Please accept my sincere thanks for answering my letter published in the March issue of MOVIE MAKERS.

The main point that I based my letter on is that the 8mm. film and equipment is the true *amateur* film and equipment. The fellow that can afford the 16mm. size usually can afford to buy and use extra equipment that will better his films . . . To keep all records straight, my equipment consists of a Universal Cinemaster II camera, a Keystone K-108 projector and all of the extra equipment that I need.

GEORGE F. HARTSHORN
Texarkana, Ark.

Mr. Hartshorn—who now seems *well* supplied with extra equipment—owns an 8mm. camera priced at $66.65 and an 8mm. projector priced at $138.50, for a total cost of $205.15. He could have equipped himself similarly in 16mm. for $194.00.

MANY PROBLEMS

DEAR SIRS: I really can't begin to tell you how happy I am to have found out about the ACL and to become a member.

Since I started making movies I have encountered many problems. In trying to get answers to them, I questioned many people and looked for literature in every place imaginable—but to no avail. Then I joined your organization and like manna from Heaven I find the solutions to all my problems.

I don't see how other amateurs can possibly afford not to become members of the ACL.

Dr. Gilbert W. Schwartz, ACL
New York City

L. B., NOT L. A.

Dear Sirs: Just for the records, a correction should be made of the caption under the picture on page 126 of the March Movie Makers.

The picture shows John Lloyd, ACL, president, receiving the cup on behalf of the Long Beach Cinema Club, while Clarence Aldrich, ACL, Long Beach member and producer of *The Farmer's Daughter*, the award winning film, looks on.

The other three, correctly named, are Los Angeles Cinema Club officials making the presentation.

A. Warren Nash, ACL
Secretary
Long Beach Cinema Club,
Long Beach, Calif.

Mr. Aldrich was incorrectly identified by Movie Makers in the March caption as a member and officer of the Los Angeles Cinema Club. We are glad to make this correction.

BACK COPIES

Dear Sirs: I wish to state that this is the finest monthly publication I have been able to find—after a complete search of the market. If you have the twelve copies of 1947, either bound or unbound, I should like to have a set.

R. W. Fowler, ACL
Goliad, Texas

Mr. Fowler received his copies some months ago. As of this writing, 1947 copies still in stock include the issues of March, June, July, September, October, November and December — at thirty five cents each in the United States.

Questions AND Answers

Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers*, c/o Movie Makers.

WHAT IS FACL?

Dear Sirs: I understand from recent correspondence in *The Reader Writes* that the letters "ACL" after a proper name in Movie Makers signify mem-

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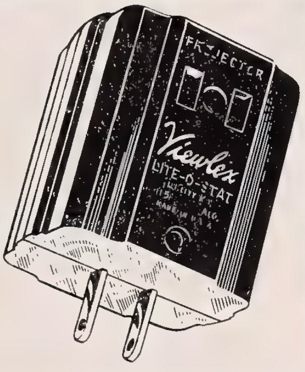

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bership in the Amateur Cinema League.

Now, please, what is the meaning of "FACL," which I notice following some of the names appearing in the magazine?

DORIS BEHRMAN
Denver, Colo.

The letters "FACL" following a proper name in MOVIE MAKERS indicate that that person is a Fellow of the Amateur Cinema League. Fellowship in the League is an honor rating similar in meaning to the same status in other scientific and educational organizations. It is awarded to an individual, at the discretion of the League's board of directors, for outstanding service to the hobby of amateur motion pictures.

THE SWAP SHOP

In this column, MOVIE MAKERS offers its readers a chance to exchange film footage on varied subjects and items of filming equipment directly with other filmers. There is no charge for this unique service, but your exchange offers *must* be on a swap basis only. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop*, c/o MOVIE MAKERS.

DUO FROM DENMARK

DEAR SIR: I have both new and used 16mm. sound and silent films, which I will be pleased to exchange reel for reel with interested amateurs in America. I think, as American films are new and interesting for me, my films would be new and interesting for American amateurs too. Send me your list and I will send mine.

O. RASMUSSEN
51 Norregade
Odense, Denmark

. . . As a member of the Danish Amateur Movie Club, I ask you to do me a favor. I am looking for a connection with American movie club members for the purpose of correspondence and the loan exchange of color slides and movie films, as well as experiences in our common hobby.

POUL HENRIKSEN
Osterbaeksvej 3
Odense, Denmark

8 IN CANADA

DEAR SIRS: I have about twenty four reels (some 4,000 feet) of 8mm. films, comprising six monochrome and one color cartoon, seven single reel comedies, three travel, one sport, one Christmas novelty and a five reel feature, all of which I'd like to swap on a reel for reel basis with Canadian 8mm. movie fans. Send your list and I will send mine.

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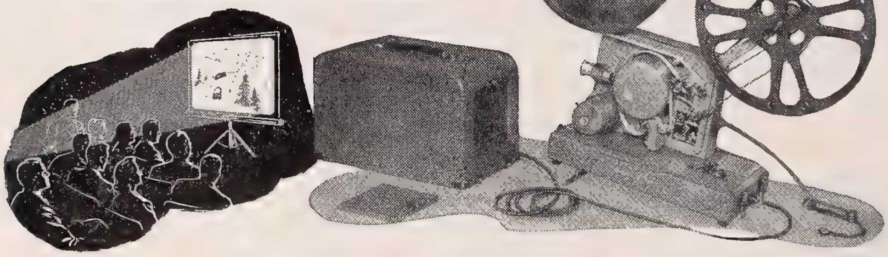

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Closeups—

LOUISE BRANCH, ACL, who makes an eloquent plea for filming the family pet (page 189), is now in her tenth year of successful production of 16mm. educational films. Most of them have been about dogs.

Among her contributions to canine content have been *Out of the Heart*, for the Massachusetts Society for the Prevention of Cruelty to Animals; *Animals in the Service of Man*, for the American Humane Association; *Welcome, Little Brother*, for the Richmond (Va.) S.P.C.A., and *Training You To Train Your Dog.*

The last named film is in three reels of sound Kodachrome, it was based on the book of the same name by Blanche Saunders, the eminent dog disciplinarian, and has been approved by the American Kennel Club.

HAVING TURNED over the title, *Naked City*, to the late Mark Hellinger for *his* film of New York, Arthur Fellig (better known as "Weegee") has now, with characteristic candor, come up with a 2000 foot 16mm. film called *Weegee's New York.*

This particular and personal New York seems to be different things to different people—but in any case, different. Jacob Deschin, reviewing it for *The New York Times*, hails it as "distortion in color." Mabel Scacheri, in the *World-Telegram*, suggests restrainedly that it needs cutting (it was once twice as long). The Eastman Kodak Company, in returning rolls of the Weegee Kodachrome, is said to have advised him to stop working in that medium.

RICHARD V. ELMS, ACL, who gave you *Father Has A Baby*, in the March MOVIE MAKERS, comes back with another fine family film plan in this month's *The Baby Sitter*. And, in illustrating the story with frames directly from his film, *we* come up this time with an honest picture of Mr. Elms's family.

For the truth is that Mr. Elms is the proud papa of *twins*—as good a reason as any man could have, he says, for using Double Eight film. By some form of editorial license, neither the baby nor the wife pictured in our March illustrations belonged to Mr. Elms. The twins very definitely do — and we thought he ought to get the credit.

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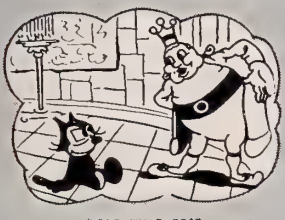
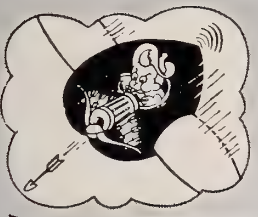


BOLD KING COLE



CUPID GETS HIS MAN

- MOLLY MOO COW AND THE INDIANS
- MOLLY MOO COW AND ROBINSON CRUSOE
- MOLLY MOO COW AND THE BUTTERFLIES
- MOLLY MOO COW AND RIP VAN WINKLE
- THE GOOSE THAT LAID THE GOLDEN EGGS
- TROLLEY AHOY
- TOONERVILLE PICNIC
- TOONERVILLE TROLLEY
- BOLD KING COLE
- NEPTUNE'S NONSENSE
- CUPID GETS HIS MAN
- IT'S A GREEK LIFE
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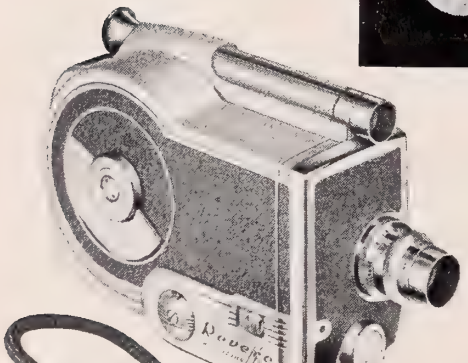

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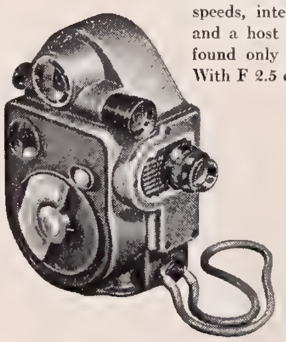

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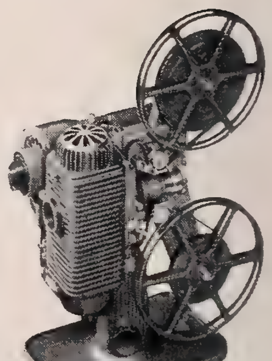

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DON'T FORGET FIDO!

LOUISE BRANCH, ACL

THERE are families with loads of children. There are families with only a few children. And there are families with no children at all.

Fortunately, nearly all the families I know have both children and dogs, or at least a child and a dog. If they haven't both, in most cases they should have! And you cat lovers needn't get your backs up; we have both cats and dogs on our place. But I was asked to write on Filming the Dog as a Family Pet, so dogs I will stick to!

Once upon a time when I was a little girl, my father gave me a box camera. "Louise," he said, "take pictures and keep taking pictures, but learn to take *good* pictures! And be sure to write the date, person or place on the back. They will be a record you will always treasure." And how right he was.

For I wish now that I had pictures of Lisa and Timmie, two little dachshunds, the day they tipped over the washbasket and tore up the stockings; or when Vim thought he was a cat, instead of a little Skye terrier, and climbed up after me into the apple tree. Or of Thor, a great Dane, arriving at school with my lunchbox, where we children hugged him and tried to ride him like a pony. So here are a few suggestions for taking such pictures of your own—in movies, of course.

There are two ways to make a dog film, as I see it. First you can plan out a continuity of your dog as a member of the family—the part he plays in your daily life. Second, you can just shoot episodes that happen in his life, casually, as they occur.

The first will be far more interesting to your friends, but it calls for a little more time in the planning. Sit down and write out a treatment—a brief outline of what you want to cover—things you do together, say, in an average day. Start with the morning and follow through until you all go to bed; include everything you think will be of interest. But always be ready for the unexpected scenes that will undoubtedly happen. *Don't invent situations.* They won't ring true. You are not dealing with trained dogs or trained actors.

Should you decide to follow the second filming approach—what I call episodes—even there a little planning will help. Always be prepared to follow through on any action once you start filming it. Keep shooting until the action stops, so that this particular take is a complete story in itself. For example, a game of ball: Your boy or wife throws the ball and the dog dashes off to find it. Don't stop your camera, so that the dog disappears as if by magic, nobody knows where. The incident is unfinished, for you will want to get the *completing action* of his returning the ball, proud and happy. By not throwing the ball too far, and if your dog proves a good retriever, you can picture his return before your camera runs down.

THE FAMILY FILM

Harold M. Lambert from Frederic Lewis

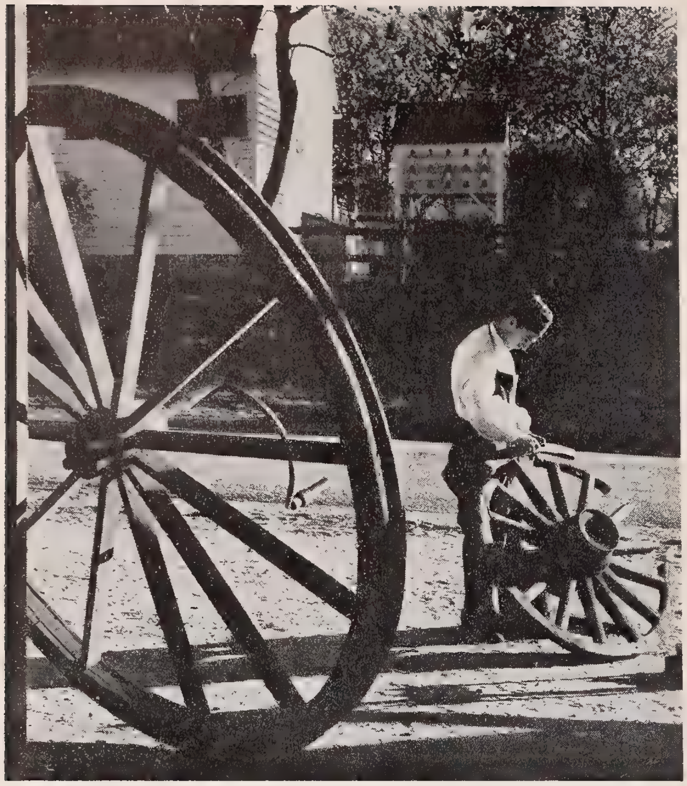
APPEALING is the word for puppies, flanked by their grave and attentive mother. A sequence on feeding might follow this pleasant beginning.

Still better treatment, however, is purposely to cut your first scene where the dog is about to pick up the ball. Now change your camera position, rewind and have the ball thrown again as near the original spot as possible. Start the camera as he is about to pick up the ball and keep shooting until he returns to the thrower. This will make the action more interesting and integrated, with closeups at each end. A follow through of any action, no matter how simple, is a movie must.

Background also is quite important. The less confusion and interference there are, the better the attention will be focused on the boy and dog and held by the continuous action through to the end of the scene. Moving objects in the background distract from the subject. You will undoubtedly be using color film, so be doubly careful with it of background interference, both from clutter and from too many bright colors. Watch your greens—the hedges, bushes, trees—and your shadows. For your subject, unless very light in shade (cream, light beige), will tend to fuse into the background and your action will not be clear cut.

For all indoor pictures, the same background principles apply. This is one of the reasons why closeups are so important. Always try [Continued on page 213]

Hailed as Man's Best Friend, your family pet is also a fine filming subject, says this authority on dogs



BRUTON PARISH church, dating from 1658, is best filmed in the afternoon (f/5.6) from deep in the northwest corner of the churchyard. The costumed wagon maker is part of Colonial Williamsburg's craft program.

Welcome to Williamsburg

THOMAS L. WILLIAMS

Staff Photographer, Colonial Williamsburg

MOVIE making in historic Williamsburg, offering many intriguing possibilities at any time of the year, is especially attractive in the spring and summer months.

The colorful, little restored city, with its stately old buildings, picturesque homes and shops, pleasant vistas and costumed workmen and hostesses recreating a forgotten age, is perhaps at its filming best with the fresh blooms and foliage of spring or under the bright sunshine of summer.

HELP IN PLANNING

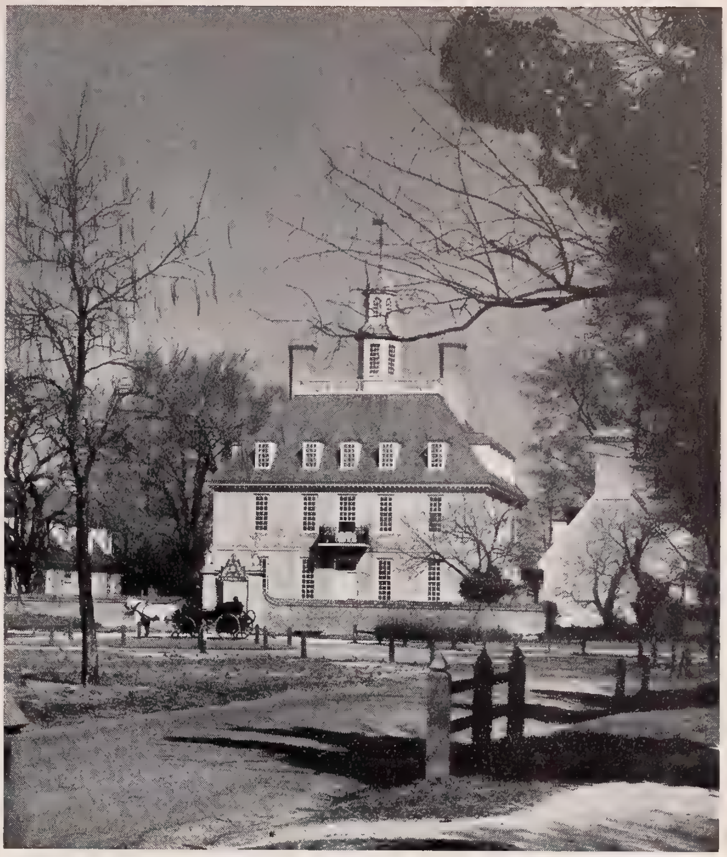
Many different possibilities of treatment—travelog, historical record, human interest, architectural, gardens—suggest themselves in this old community, which was restored to its 18th Century appearance by John D. Rockefeller, jr. But whatever the approach, the movie maker will be wise to acquaint himself with the city before shooting—either through study of one of the useful guide maps or by a brief preparation tour. For there are so many tempting possibilities throughout this large restored area that the movie maker, without advance planning, may find he has used too much time and footage at one spot without covering the rest of the possibilities.

Every visitor to Colonial Williamsburg should make his first stop at the new Reception Center which has been opened near Williamsburg Inn and Williamsburg Lodge, just outside the restored area. The official information desk and ticket office are located there; and it is here that you may view without charge the forty minute color slide and movie program covering Williamsburg's place in early American history, the story of its restoration and suggestions on how to see the city. Movie makers especially will get many excellent ideas for specific shots from this study of the restored or reconstructed buildings.

COMMENCE AT CAPITOL

In your filming tour of Williamsburg it will be better to walk, although the restored area is over a mile long and several blocks wide. The historic Capitol building at the eastern end of Duke of

THE CAPITOL, an authentic reproduction of the 1699 original, is widely regarded as most important building in restored Williamsburg. Morning light, from the south.



THE GOVERNOR'S Palace, center of social life in the Virginia Colony, has been hailed as the most elegant building in all English-America. Film it in the morning at f/8. The closeup shows G.R. monogram on gate.

Gloucester Street, principal thoroughfare of the city, is the most natural starting point. This imposing structure is best pictured from the south in the morning from deep across the public green which surrounds it. A telephoto lens might be used to closeup the interesting cupola with the British "Grand Union" flag (now obsolete) which flies there as in the 18th Century, when the Capitol building was the seat of government of England's oldest and largest American province, the Virginia Colony.

The Capitol is one of the six exhibition buildings in the city which are authentically furnished and open to the public—with ladies in colonial dress as guides. Camera work, however, is not permitted within the buildings because of the limited space and consequent interruption of the tour groups.

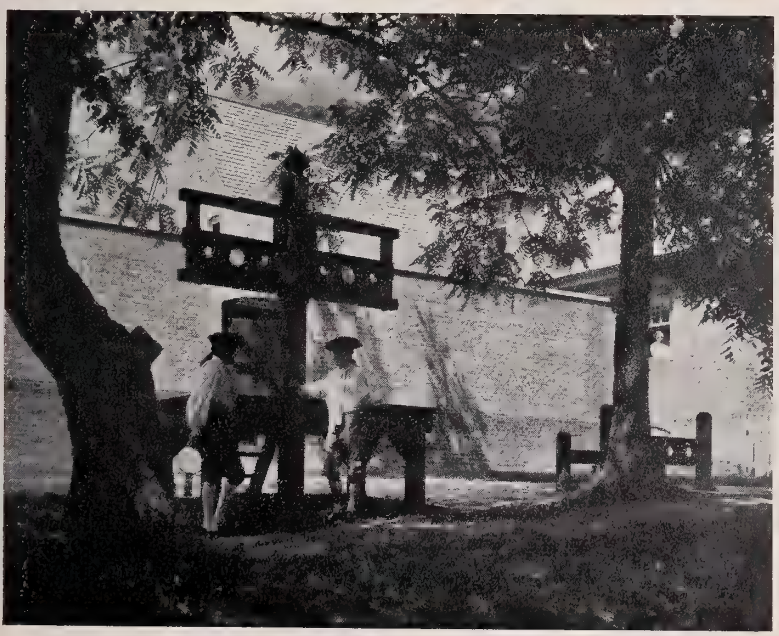
FUN AT GAOL

Just behind the Capitol on the north side is another exhibition building, the Public Gaol—a restored colonial prison for debtors and criminals. The stocks and pillory in front are favorites for comedy snapshots and movie making, [Continued on page 211]

A gracious lesson in living history, this once proud capital of the Virginia Colony is a movie maker's delight

Photographs courtesy Colonial Williamsburg

THE PUBLIC GAOL, with its pillory and stocks, is a top favorite for comedy routines aping these 18th Century forms of punishment. The handsome St. George Tucker House, right, is pictured from the west in the afternoon.



THE BABY SITTER

One roll of film, one recording of music and one afternoon of filming create a complete family picture. Simple planning does it

R. V. ELMS, ACL

THIS is the story of a quickie—a complete picture, including the titles, made on one roll of film in about three hours of one afternoon's filming time. There is even a musical score—consisting of one record, played on a regular, one turntable record player.

The film—and, I hope, this story about it—is one more answer to the plaint that there just isn't any picture material in the commonplace things around the home. We shall also try to show how a simple type of planning may be given to others of these familiar family scenes—with interesting pictures as a result.

My picture started with a Norman Rockwell cover on a recent *Saturday Evening Post.* His too true-to-life baby sitter amused every one who saw it. Even the sitters gave it a rueful smile. Here, then, was a *basically* appealing idea—the troubles attendant on caring for a baby. It was simple enough to fit on one roll of film, and only two actors were needed, the baby and the sitter. The settings were those of any home. As far as the plot was concerned, the baby wanted to be himself and the sitter wanted to do something else. The ending? What more fitting than the true one—baby has his own way, of course, to the dismay of the sitter.

When this idea was roughed out on paper it looked about as follows:

Dad, as the baby sitter, plans to relax and enjoy himself while minding the baby on Mother's afternoon out. Come constant interruptions by the baby. Dad finally abandons the living room to the baby and crawls into the baby's crib himself. Fadeout on the baby with a big smile on his face.

With these notes in mind, some mental planning is now done. The baby's interruptions are easily figured out. Feeding, diapering, straightening him out in his crib and picking up his toys are some of the most obvious. Dad, of course, relaxes in his big chair near the radio. He responds to each cry from the bedroom by rising from his comfortable position. His annoyance increases with each call to duty. The picture is beginning to shape up, but it is still lacking in details.

Now, I have always liked home movies when shown with musical accompaniment. Yet, lacking a dual turntable, this has been very difficult. In fact, unless the picture remains in one mood it is almost impossible. Since this picture is short and simple, perhaps it can be done. It is something to be borne in mind while writing.

In any kind of writing or filming, there must be a main idea or theme which will hold the story together. I had the conflict between the baby and the sitter but had not reduced it to anything specific. Since Dad was to play the sitter, what does he want to do with which the baby interferes? Why not have Dad trying to listen to his new record album while minding the baby? This seemed to satisfy all the requirements; so the script writing proceeded on this basis. The rough treatment now looked like this:

The Baby Sitter

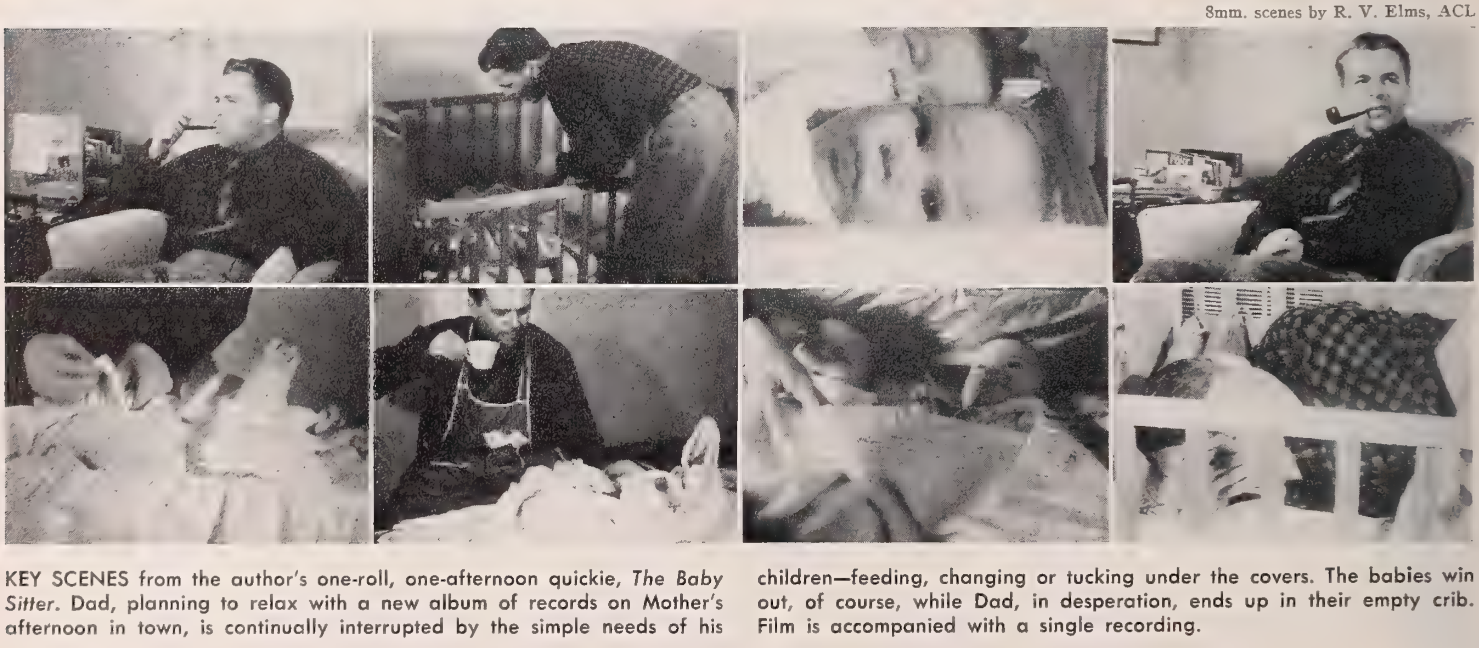
Opening sequence shows Dad smoking by the radio. Record album on the radio. Note on the cover. Closeup of note: "*Enjoy your new album. Feed the baby at 3:00. Love.*"

Dissolve to closeup of record player. Back to medium shot of Dad beating out the rhythm of the music. He stops, registers disgust, turns down the music. Rises and walks out.

Turns the baby over in bed. Covers him up. Gives him an affectionate pat.

[Continued on page 217]

8mm. scenes by R. V. Elms, ACL



KEY SCENES from the author's one-roll, one-afternoon quickie, *The Baby Sitter*. Dad, planning to relax with a new album of records on Mother's afternoon in town, is continually interrupted by the simple needs of his children—feeding, changing or tucking under the covers. The babies win out, of course, while Dad, in desperation, ends up in their empty crib. Film is accompanied with a single recording.

Ring, rice and reel

WILLIAM HOWE, ACL

HAVE you ever observed how seldom a wedding film matches the excitement of the actual ceremony and wondered what was missing? Many amateurs filming a wedding record forget that the better part of the fun associated with a wedding stems from its preparations and preliminaries—showers, bachelor stags, trousseau shopping, picking out the ring, all the things that keep the families of the betrothed in a whirl for weeks before the big day.

The wedding ceremony is only a part of the picture; you will get a much more vivid account of The Great Splice if you use the ceremony as the climax to the prenuptial festivities. The following couplet subtitles are slanted to catch the flavor of the preliminaries as well as the main bout.

For any pair that's altar bound
The weeks become a merry round.

Fade in with a sequence showing the bride being fitted for her wedding gown or looking over her trousseau, lap dissolving to several shots of the bridegroom as he selects or inspects the wedding ring. An interesting episode can be filmed at one of the bridal showers, where the pretty faces of the bride's friends can be shot in intimate closeup over a cup of tea. At the kitchen shower, catch the bride-to-be trying the rolling pin for size.

The wedding party must rehearse
Their steps for better—or for worse.

Filmers who have tackled weddings before say that the rehearsal is the best opportunity to get properly lighted frames of the church interior and those detail closeups which help so much in reconstructing the significant steps in the ceremony. Unfortunately, the Gothic recesses and vaulted ceilings of chapels and churches don't lend themselves to easy filming or perfect exposure. The June or midsummer match that wants above all to have a clear, complete record of the ceremony alone had best schedule a garden wedding, where the juggling of a few reflector boards is the only lighting problem. To do justice to the average church wedding (especially where the use of Kodachrome calls for diffuse overall lighting), the cables, photofloods, dollies and tripods necessary to get acceptable pictures would boost the budget of your movie to a near-professional figure; and the presence of so much equipment would not add to the comfort of the guests or the dignity of the occasion.

At the rehearsal, however, you can enlist the cooperation of those taking part in the ceremony to stage closeups of the passing of the ring to the groom, the bride's hand extended to receive the ring, the minister reading the ceremony and the hands of the organist passing over the keyboard. These closeups, if they are composed to eliminate clothing detail, can be intercut with the long shots you are able to get at the gala performance.

You'll be the Best Man at any wedding, if you follow these hints for bridal filming

Lass from Frederic Lewis

THE RECEPTION, with its colorful ceremony of cutting the wedding cake, provides an ideal sequence for your wedding film.

The rehearsal is also the time to approach the minister for his permission to film parts of the actual ceremony. The more casual shots of the rehearsal can be used in conjunction with the second subtitle.

When one and all have paced the aisle,
The knot is tied in regal style.

Comes the great day, there's lots for the lensman to record in the way of candid pacing and primping. The feverish bridegroom tugging at his collar and sweating out his last few minutes of bachelorhood in the minister's study; a mirror shot of the bride as she puts on the final touches, attended by her mother; the bridesmaids and ushers awaiting their cue; the floral finery in closeup. Your best equipment for this roving camera assignment is a regular lighting bar on which built-in reflector floods are mounted; a magazine camera is recommended for fast and facile loading, as retakes and time-outs can't be called at this hour.

Cameramen who have had experience at nuptial filming will tell you that four hands can do the job more effectively than two; so if you can draft a fellow movie maker to help you, much fuller coverage of the activities is assured.

According to one amateur, the best place to get shots of the actual ceremony is from the choir loft or gallery, using your telephoto and supersensitive black and white film, since Kodachrome is not fast enough for long range filming with any practical lighting arrangement. If the cooperation of the minister has been assured beforehand, it may be possible to work out a lighting placement and camera setup near the pulpit, from which you can follow the wedding vows.

But don't linger too long in the church, for your finest shots can be made outside on the steps as the bride and groom are hailed with rice and good wishes. If your camera is still loaded with Type A Kodachrome, don't forget to put on that filter for

[Continued on page 217]

YOSEMITE... IN THE SPRING

STAN MIDGLEY, ACL

May and June, says this expert filmer,

are the magic months in this wonderland

of waterfalls, big trees and gleaming granite

Stan Midgley, ACL

THE GREAT Waterwheel Falls of the Tuolumne roar down a long granite spillway high in the back country of Yosemite. They are nine miles from Tuolumne Meadows, on the Tioga Pass road from Reno.

"DON'T pan!" they tell the beginner. And it's good advice, too—anywhere but in Yosemite.

For that's the place where even vertical stills have the tops lopped off. On a movie camera even the wide angle lens won't solve the problem. The only answer is to pan. But first it should be pointed out that pans with a wide angle lens often appear distorted, as if the screen were not flat. So either keep the pans short, or switch to the standard lens.

THE BIG TREES

After all, it's a California rule that everything is the biggest in the world. Take the Big Trees. Yosemite has three groves of Giant Sequoias. The cathedral-like solemnity of their massive reddish brown trunks may prove to be your most prized pictures—and the toughest subjects you ever filmed. Avoiding the temptation to tilt up to the crowns will save you some disappointments. Rather, concentrate on the magnificent trunks. And, in panning horizontally, go ever so s-l-o-w-l-y. In a grove of trees even a *slow* pan can look like a picket fence.

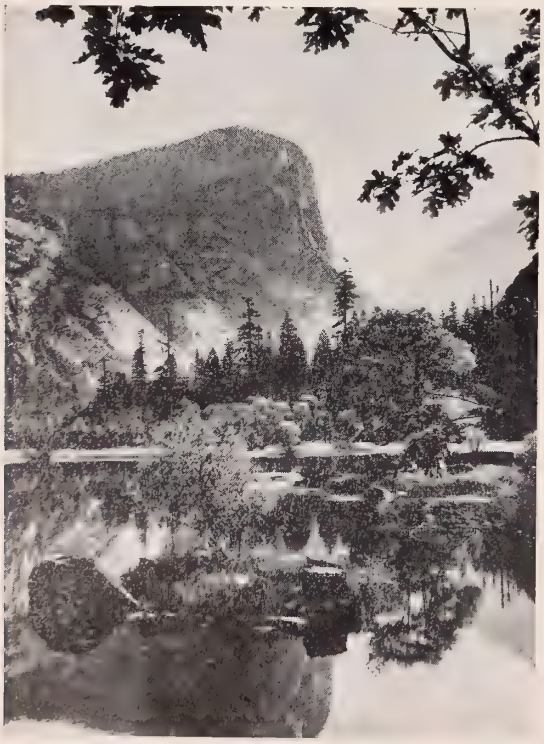
Worse yet, the dappled sun and shade severely overtax the contrast range of color film. In less fancy lingo that means blotches of burnt out highlights and pitch black shadows. Look for the views with a minimum of shadow area and expose for the sunlit bark—not easy under 250 foot trees. Choose the middle of the day when shadows are shortest; or, better still, wait for a thin overcast to soften the contrast. Trouble is, of course, an overcast in California is "unusual."

POSTCARD VIEWS

The most common fault of movies taken in Yosemite Valley is incompleteness. Such films should contain all the famous views, each in good straightforward sunlight. Omit one famous landmark and everybody who knows Yosemite will think you muffed it. Furthermore, those who do not know Yosemite should be shown everything, out of fairness both to them and to Yosemite. One should spend considerable time looking over the valley, hunting out viewpoints, studying camera angles and lighting. But since most tourists lack that much time, here is a short cut. You are looking for the so called "postcard views," so take the hint. Look over the postcard racks and the photo displays. These are the views that people buy. Ask ques-

[Continued on page 214]

Photographs courtesy Union Pacific Railroad

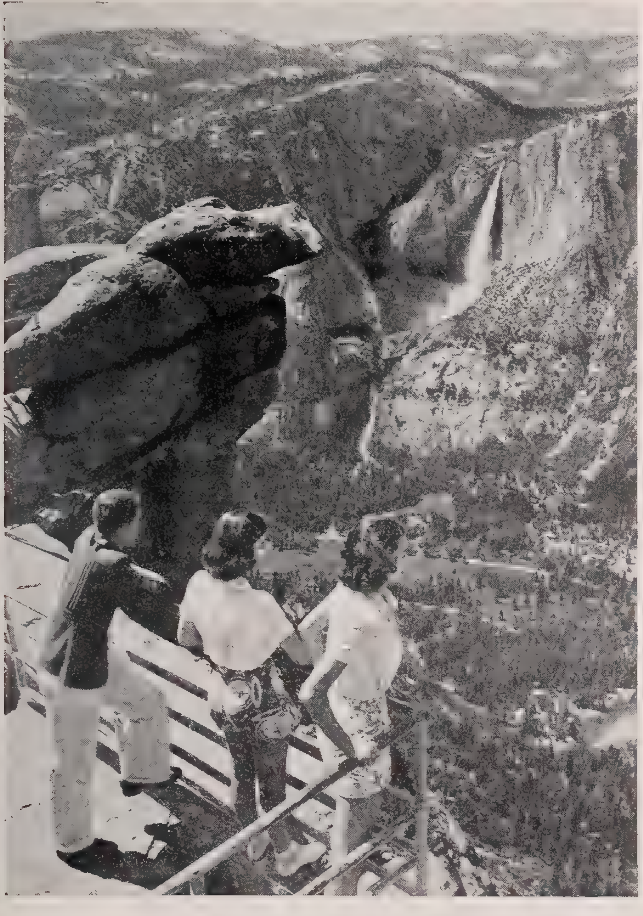


MIRROR LAKE, small in size but big in drama, doubles the grandeur of Yosemite's massive peaks. Patience captures the best reflections.

VERNAL FALLS, often described as the most perfect of falls, tumbles 317 feet in one sheer drop. Afternoon light is best for this beauty.

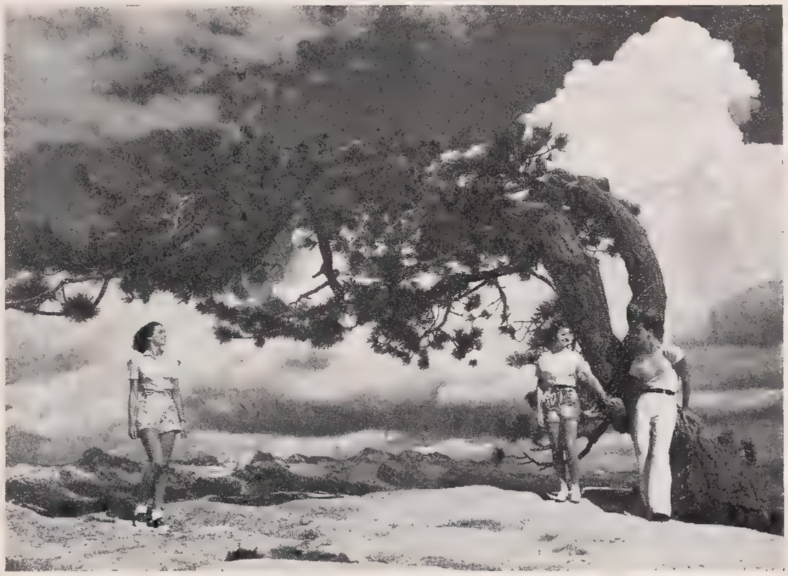
A WIRE and wooden ladderway snakes up the mile high sides of Half Dome, with one of Yosemite's finest viewpoints your worthy reward at the summit.

Photographs by Ansel Adams, courtesy Southern Pacific Railroad



YOSEMITE FALLS, dropping out of a notch in the solid granite, thunders over 3,000 feet in two great cataracts to the valley. View is from Glacier Point.

HALF DOME, a mighty monolith of granite, gains depth and perspective from the side lighting and figures in the foreground. With Kodachrome, a haze filter will be helpful on such distance views.



SENTINEL DOME, site of a gnarled and windblown pine, provides a postcard view which is a must for your Yosemite coverage. A Pola-Screen, with color film, will give this effect on sky and clouds.

EL CAPITAN towers at left, Bridalveil Falls is at the right and Half Dome is central in the distance, in this classic view of Yosemite Valley from in front of the Wawona Road tunnel.

The Clinic

Pictures, plans and ideas to solve your filming problems

60 CYCLE STROBOSCOPE

We note that Laurence E. Baty, ACL, (*The Clinic,* Jan. 1948) has prepared a stroboscopic disc to determine film speeds of 16 and 24 fps by placing on it 30 and 20 black spots respectively. He states that, for proper operation, this disc should be mounted on a sprocket having eight teeth, which would indicate that the sprocket must revolve twice a second in projecting pictures at 16 fps.

In the use of 60 cycle alternating current, the writer would like to point out that there are actually 120 light flashes a second in a neon glow lamp. This would necessitate sixty spots on the indicating disc revolving twice a second instead of thirty spots, as recommended.

Rolland A. Rahe, ACL
Chicago, Ill.

. . . I am in agreement with Mr. Rahe's comments on my double duty stroboscopic disc, but I believe that the one published is suitable if handled correctly.

When the segments on a strobodisc appear to be stationary, they have the same frequency as the flashing lamp—*or some simple fraction or multiple thereof.* . . . In order to reduce the labor of drawing in designing my disc, thirty and twenty black segments were chosen as a compromise. Subsequent experiments have proved that fifteen equidistant narrow lines cutting the 16 fps circle, and five on the 24 fps circle, will appear as thirty and twenty spokes respectively. Very wide bands or lines will spoil the illusion.

A glow lamp consists of two closely spaced electrodes in a gas, such as argon or neon, which (as Mr. Rahe rightly points out) give off 120 flashes a second on 60 cycle AC. If this glow lamp is held so that both electrodes illuminate my disc, the segments become blurred. But if the glow lamp is turned, so that one electrode is shadowed by the other, the segments become reasonably sharp and distinct. This matter of holding the lamp has been overlooked in any discussions that I have seen.

Laurence E. Baty, ACL
Salt Lake City, Utah.

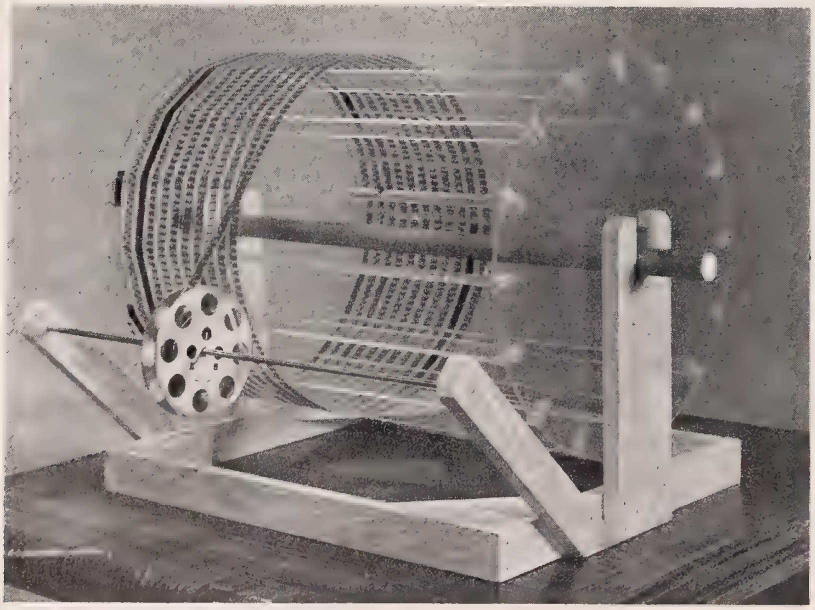
PLEXIGLASS RACK

The illustration on this page shows a processing rack that I have made from plexiglass. The crossbars are 1 inch by 3/16 inch in width and thickness. These were cut 2 inches longer than required, bolted together and then notches were cut on a circular saw. The bars were fitted into the end plates of the rack and held in place by a cord around each end.

A 100 foot film was then wound on the rack and each crossbar was so moved and placed that a proper spiral would result in the film. Still held in place by the cords and the film, each bar was cemented into place and the projecting ends were cut off. As shown in the photograph, the rack is in use for drying. A motor drive (not shown) is employed to keep the rack turning in the drying or processing operations.

A. W. Campbell, ACL
Perry, Okla.

A. W. Campbell, ACL



DEVELOPING and drying rack, for home processing of positive or reversal film is made of nonstaining plexiglass throughout. The electric motor drive is not shown.

A SPRING OPENING

A pleasant lead title treatment, to open your film on spring flowers, can be achieved by superimposing your title wording directly on the floral background of the first scene. Here's how I handled a spring titling job last year.

To begin with, I mounted my fixed focus 8mm. camera on its titling device, with the accessory lens out of position and a sheet of clear celluloid in the titling easel. This combination was then secured to my son's express wagon, with the camera pointing slightly upward from the usual horizontal plane.

Starting at near shot distance from a low, flowering bush, I now pushed the wagon (with the camera running, of course) slowly toward the bush until the camera was at its near limit of focus. With the half inch lens set at *f*/8, this was approximately 3½ feet—so that the flowers filled the frame.

About a foot of film was then run with the camera in this position, to register the background. The camera was then stopped, the accessory titling lens slipped into position and the first of my title letters affixed to the celluloid. From here on, the expanding title was built up with frame by frame exposures—against the now pleasingly out of focus floral background.

James B. Flanders
Cleveland, Ohio

SOLVING PARALLAX

AL MORTON, FACL

PARALLAX! It's a funny sounding word, isn't it? But what it does to your movie making is very unfunny.

Even when you know what parallax is and make allowances for it, it will sometimes cross you up and spoil an otherwise good shot. And, if you happen to be one of the newer movie makers, not yet acquainted with parallax, you are more than likely to be in for some unpleasant surprises. Let's take it apart, see what it is and discuss a few ways to nullify its devastating effect.

For you new filmers (and even some not so new), parallax is the apparent displacement of an object when viewed from two separate positions—such as the lens position and the viewfinder position of your camera. Perhaps the easiest way to understand it is to think of your own two eyes. All of us are familiar with the immediate shift in position of an object as you look at it first with one eye and then the other. This is parallax, pure and simple.

For, obviously, two objects cannot occupy the same physical space at the same time, so the camera viewfinder is usually located slightly above or slightly to the side (or both) of the lens. This displacement between the two is what causes all our trouble, since each sees a slightly different view from the other.

Assuming that the axes of both the lens and the viewfinder are parallel (whether displaced horizontally, vertically or both), their respective views will also be parallel, with their centers the same distance apart as are the viewfinder and lens. That is the reason the effects of parallax are objectionable only at close range. In other words, a difference of ¾ of an inch at 20 feet probably could not even be detected. But at 10 or 20 inches, that much displacement may mean a fourth or fifth of the entire field.

That brings up a very simple method of overcoming the effects of parallax, known as "holding off." Holding off is not absolutely accurate because it is subject to human error; but it is the poor man's way, and it can be surprisingly accurate provided the "holder off" knows what he is doing. Here's how you go about it.

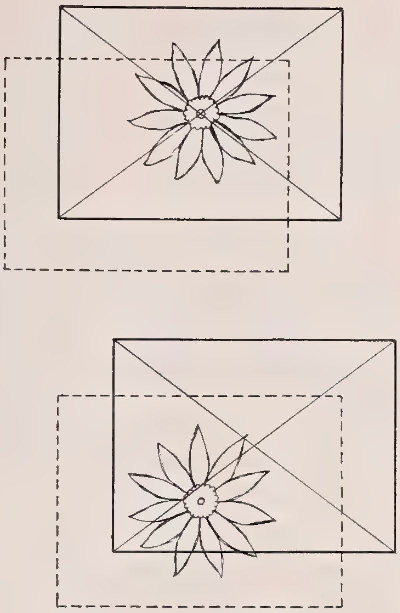


FIG. 1. The holding-off method of parallax correction first centers object in viewfinder (solid line), then in lens (broken line) by camera movement.

First, center your title or object in the viewfinder the way you want it to be pictured on the film. Now, note carefully where the center point of the viewfinder falls on the object. For example, take a flower closeup. Suppose, when you have framed it to your liking, that the viewfinder's center point is aimed exactly at the center of the flower. The idea now is to move the camera so that this center point of the viewfinder's field will be the same distance and in the same direction from its original position as your viewfinder is from your lens. If your viewfinder is offset from the lens, say, horizontally to the right, your camera should be moved to the right the distance of this offset. If the lens-viewfinder offset is vertical, the camera movement will be vertical, again for the distance of the offset. In other words, move the camera lens into the position formerly occupied by the viewfinder.

This operation becomes the most exacting, of course, if your camera presents lens-viewfinder offset *both* vertically and horizontally. Suppose, for example, that you have a Bell & Howell Sportster 8—as I did. The viewfinder of this camera is 15/16 of an inch above and 21/32 to the right of the lens. When the camera is moved so that the viewfinder is centered on a spot 15/16 of an inch above and 21/32 to the right of the

[Continued on page 210]

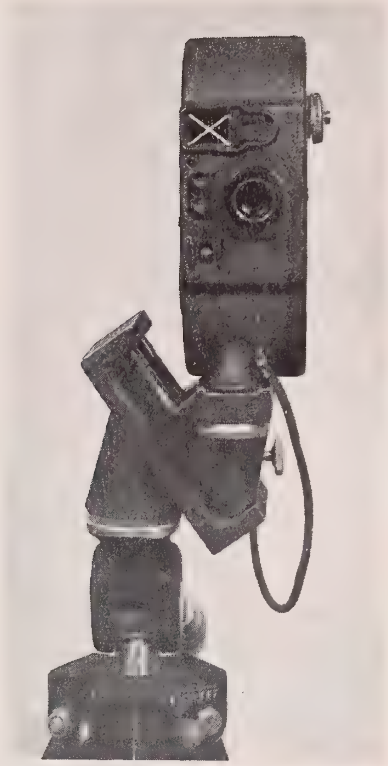


FIG. 2. Homemade alignment gauge compensates for both vertical and horizontal parallax of author's 8mm camera.

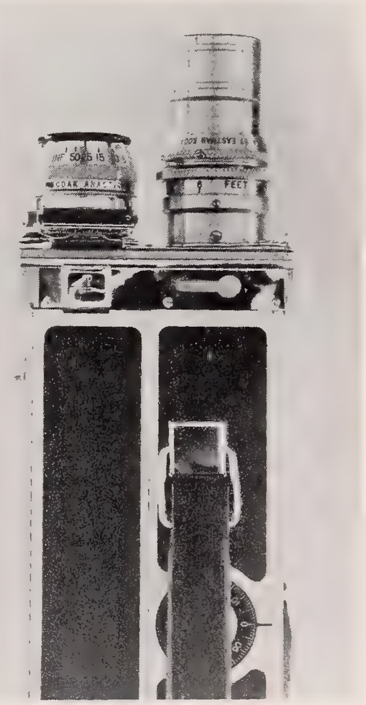
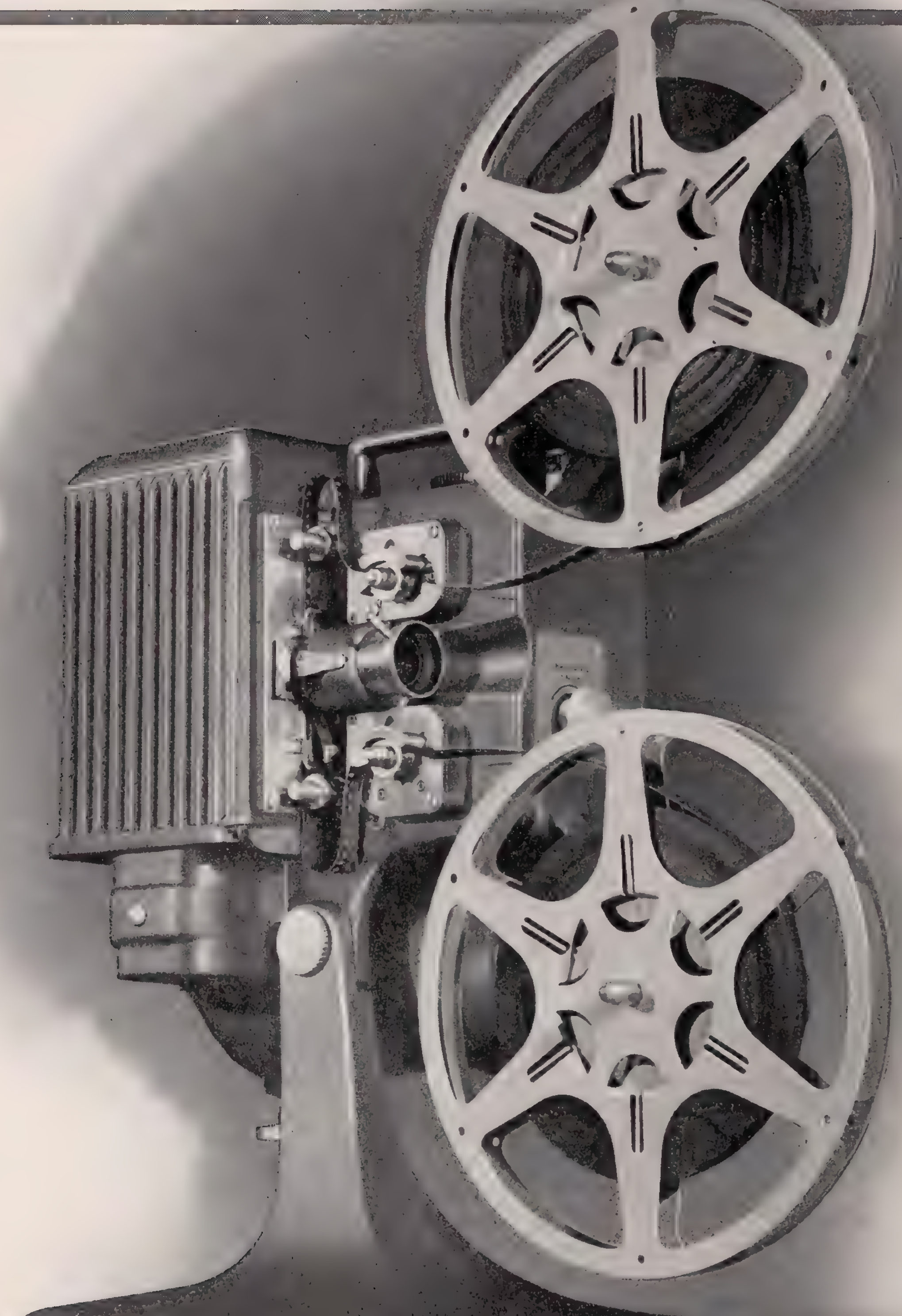


FIG. 3. Reflex finder of the Cine-Kodak Special wholly eliminates parallax by providing full field image through the taking lens in taking position.

A simple discussion of manual and mechanical ways to overcome the dual viewpoints of lens and viewfinder

Announcing... Kodascope



KODASCOPE
EIGHT-90A
joins these fin
Kodascope
projectors...

ight-90A Projector

Brilliant screenings . . . luxury operation . . and longer continuous movie shows

A TALLER BASE . . . extended reel arms . . . greater reel capacity. And the result—longer uninterrupted showings!

The Kodascope Eight-90A Projector takes all 8mm. reels through the 400-foot size to make possible showings up to thirty minutes in length without a reel change.

Other than alterations required to permit the accommodation of larger reels, the Eight-90A is the same brilliant projector as the justly popular Kodascope Eight-90. Both team a superfast *f*/1.6 *Lumenized* projection lens with a brilliant 750-watt lamp to produce a quantity of *on-the-screen* illumination unsurpassed by any other 8mm. projector. Hence, either machine enables you to show your films on larger screens, before larger audiences . . . to make the most of the facilities provided by a spacious living room or a clubroom of moderate size. And, because the standard 750-watt lamp can be interchanged with lamps of lesser wattage, you can also produce correctly illuminated screenings from shorter "throws" in smaller quarters.

Besides its optical excellence, Kodascope Eight-90A Projector provides such important operating features as these—"still" and reverse projection . . . simplified threading with loop formers to assist . . . enclosed drive shafts to the reels for quiet, protected performance . . . major projection functions controlled by a single three-way switch . . . finger-tip tilting and framing controls.

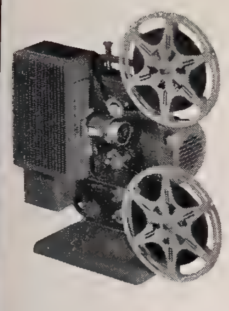
Yes, here's a projector for "Eight" fans who want their movies of top quality—Eight-90 quality—and who want longer uninterrupted shows, too. Kodascope Eight-90A Projector provides both!

With *f*/1.6 *Lumenized* projection lens, 750-watt lamp, and carrying case—$185.

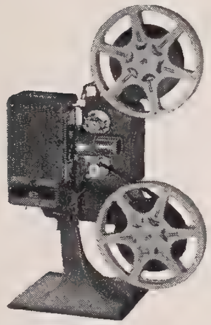
See Your Kodak Dealer

Kodak is making more cameras, projectors, and film than ever before, but the demand is greater, too. Keep in touch with your Kodak dealer.

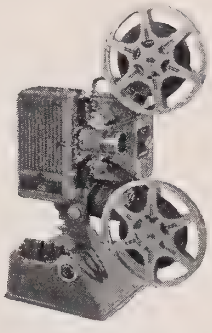
EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.



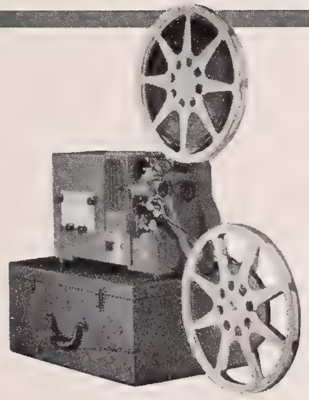
odascope Eight-33 Projector The Economy Eight"—low in cost . . high in capability. Simple, ositive operation; *f*/2 *Lumenized* lens; 500-watt lamp, interhangeable with 300- and 400-att accessory lamps. $78.



Kodascope Sixteen-10 Projector A wide lens-lamp choice provides "tailor-made projection" —the right screen size . . . the right illumination. With 2-inch *f*/1.6 *Lumenized* lens and 750-watt lamp, $127.50.



Kodascope Sixteen-20 Projector The same standard lens-lamp combination and the same optical versatility as Kodascope Sixteen-10 Projector—plus luxury operation under push-button control. With case, $245.



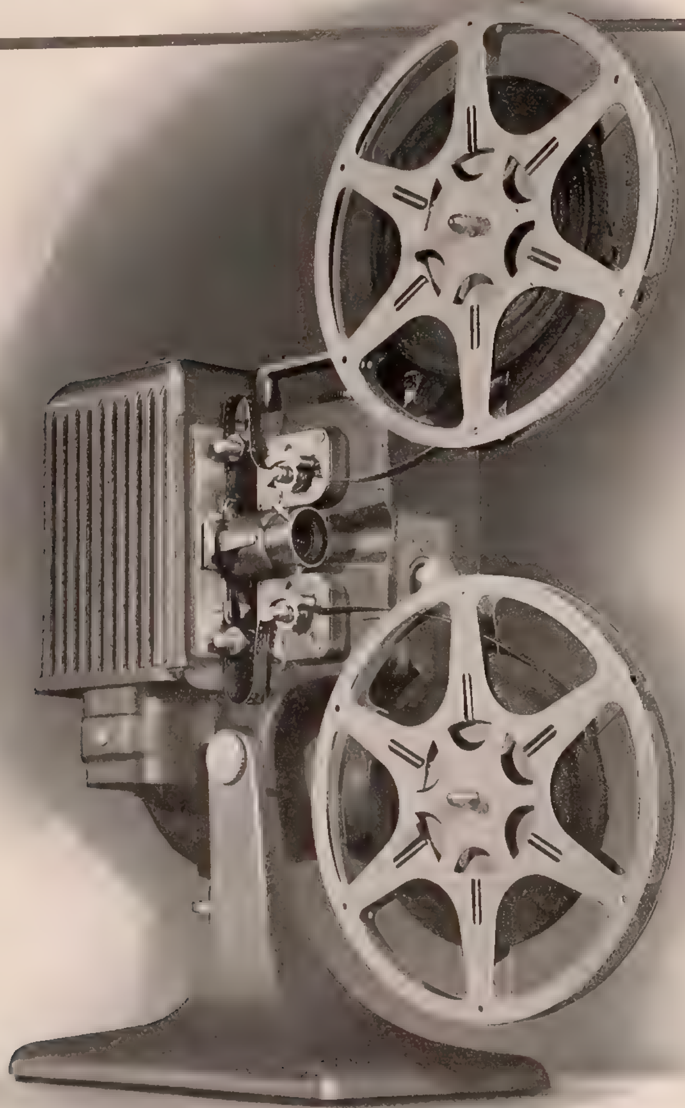
Sound Kodascope FS-10-N Projector Sound *and* silent projection. Features a unique Fidelity Control for true tonal quality from all types of 16mm. sound film. With single speaker, $500; twin speakers, $565.

Prices are subject to change without notice.

Kodak

Announcing... Kodascope

Announcing... Kodascope Eight-90A Projector



Brilliant screenings . . . luxury operation . . . and longer continuous movie shows

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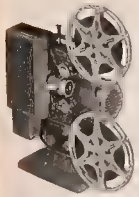
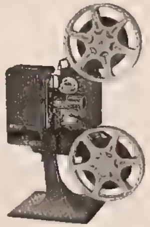
EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.

KODASCOPE EIGHT-90A joins these fine Kodascope projectors...



Kodascope Eight-33 Projector The "Economy Eight"—low in cost high in capability. Simple, positive operation: *f*/2 *Lumenized* lens; 500-watt lamp, interchangeable with 300- and 400-watt accessory lamps. $78.



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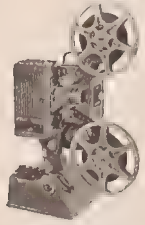

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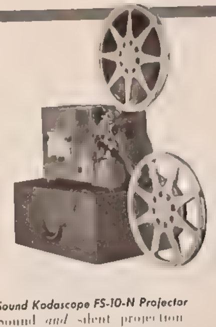

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Prices are subject to change without notice

Kodak

Hints from Hollywood

Aids for the amateur cameraman, to be seen in current theatrical films

ALL IN THE FAMILY

MR. BLANDINGS BUILDS HIS DREAM HOUSE, a screen play by Norman Panama and Melvin Frank, from the novel by Eric Hodgins, filmed by James Wong Howe, ASC, edited by Harry Marker, directed by H. C. Potter, produced by Norman Panama and Melvin Frank and presented by Selznick Releasing Organization.

The minor domestic crises that most families experience at one time or another have been delightfully and adroitly duplicated in *Mr. Blandings Builds His Dream House.*

With H. C. Potter calling the shots, Cary Grant and Myrna Loy enact all the familiar situations that confront a couple when they undertake the responsibilities of building a home. A good portion of the guffaws, however, come at the beginning of the film, with Mr. and Mrs. fighting it out for the last word with the alarm clock.

A hilarious sequence follows, when Mr. Blandings is finally routed from his pillow. The contents of an overcrowded closet come tumbling down about him; he finds his wife's lingerie in the drawer where his socks should be; and his morning shave is balked at every scrape by a steamy shower and his overzealous wife. Ordinary, everyday situations like this are good for extraordinary laughs; and they can be easily staged by the amateur in his own bedroom and bath.

Mr. Blandings Builds His Dream House is a brisk airing of some of author Eric Hodgins's pet peeves; it's an ill wind indeed that doesn't blow up a good story situation or the makings of a mirthful movie.

TRICKS FOR TEMPO

SO THIS IS NEW YORK, a screen play by Carl Foreman and Herbert Baker, based on a novel by Ring Lardner, filmed by Jack Russell, ASC, edited by Walter Thompson, directed by Richard O. Fleischer, produced by Stanley Kramer and presented by United Artists.

The comic possibilities of a post-recorded narrative are exploited to the last chuckle in *So This Is New York,* the film which introduces radio's Henry Morgan to the theatrical screen. Endowed with a naturally impudent voice and a flair for ironic humor, the madcap Morgan has enlivened this Ring Lardner story with his slightly embittered comments on urban customs, as portrayed by some amusing passages of pantomime.

Morgan's dry invective is aimed at rambunctious cabbies, tip hungry menials, snooty hotel clerks and all those metropolitan types who make life miserable for visiting firemen.

This is another of those comedies featuring the heckled husband, an ever popular character with amateur photoplay enthusiasts.

Writers Foreman and Brown have capitalized on the star's aptitude for whimsy and eccentric comedy, and many of the gags are as wacky as Morgan's wit. When, after Morgan's trek to Manhattan, a taxi driver yells at him in thick Brooklynese, a superimposed subtitle appears across the bottom of the screen translating the speech into proper English; and as the comedian's favored horse takes the lead in a fixed race, the other nags on the track suddenly appear in slow motion. This sort of flip use of special effects is good for comic relief in your informal family films and travelogs; stop camera, reverse action, change of camera speed and split screen tricks can provide clever variations to routine footage.

So This Is New York, like its star, derives much of its entertainment value from its fresh and casual spoofing of Big Town behavior.

RKO Radio Pictures, Inc.

THE BATHROOM BLUES, one of the Blandings' big reasons for building the Dream House, pursues them even unto the country—here without heat.

United Artists

NATURAL POSES like this chair shot from *So This Is New York* often have inherent grace and composition.

Choosing a sound projector

Amplifier? Loudspeaker? Tone quality? A sound research engineer discusses these and other important features

JOHN R. HEFELE, ACL

Beginning on page 202 of this issue, Movie Makers presents a survey of 16mm. projectors currently being offered the amateur and the non-theatrical projectionist. There are twenty seven of these instruments—eight of them silent, nineteen sound on film. For an evaluation of the 16mm. silent projectors, the new filmer should refer to *Choosing Your Projector*, in the April Movie Makers. Similar guidance in choosing a sound projector is presented here, by an expert in the field.—*The Editors.*

In the survey of sound projectors, there are specifications of amplifier power output, loudspeakers. frequency range, etc., which are expressed in terms which may or may not be strange to the average movie maker.

While each manufacturer has engineered and correlated his particular sound equipment to be adequate for the purpose or for the size of audience intended, an intelligent selection of the sound system by an amateur must be dictated by his requirements and of course by the size of his pocketbook. The larger audience will require a larger room, a larger sized picture, a more powerful sound system to produce an acceptable sound level. For home or living room use, where most amateur pictures are projected, sound *quality* rather than sound quantity may be of greater importance.

FUNCTION OF SOUND PROJECTOR

Essentially, the function of the sound portion of a projector is to reproduce audibly the contents of the sound track which is printed alongside the picture frames of a sound film. The operation is initiated by a separate projection system which projects a tiny beam of light through the serrations of the sound track onto a photocell. The efficiency of this projection system is conditioned by all of the same factors as the picture projection system—lamp brilliance, lens speed, accuracy of alignment, adaptability to adjustment and cleaning.

The sound track must be run through this light beam at constant speed, and several different methods are used to convert the film motion from the intermittent one required to project the picture to the constant one required in the sound gate.

The photocell translates the variations of light intensity created by the sound track into electrical current variations, which are then amplified by a vacuum tube amplifier and impressed onto a loudspeaker to reproduce to an audience the sound accompanying the pictures.

SOUND POWER OUTPUT

The volume of sound needed for satisfactory reproduction of speech or music depends upon several factors besides the size of the room. The most important of these is the amount of sound absorbing material present. A room in which walls, ceiling and floor are of hard materials, such as wood or plaster, requires comparatively little sound energy from the loudspeaker to produce a loud effect. But sound heard under these conditions does not have the clearness or the pleasing quality that is obtained in a room where there are curtains, carpets or other materials—including the clothing of the audience —that absorb sound.

Fortunately, the sound output can be conveniently adjusted by the volume control on the projector, so that all that is necessary is to make sure that the projector selected has adequate maximum power for good music reproduction in the room or rooms where it is to be used.

In a general way, it may be said that a power output of 5 to 10 electrical watts will be sufficient for almost any normal sized living room, or a small meeting room with a maximum seating capacity of 30 to 40 persons. For larger audiences, say from 100 to 300 persons, at least 15 electrical watts will be needed—and more should be available. For auditoriums, power amplifiers with correspondingly heavy speakers will be required. These are generally available with arc projectors.

THE LOUDSPEAKER

Measurement of sound power by electrical watts is not an entirely satisfactory procedure, because loudspeakers differ considerably in the efficiency with which they convert electrical energy into sound energy. Unfortunately, the conversion efficiency of a loudspeaker is exceedingly difficult to measure. For this reason, all that can be done is to make certain that the projector selected, in combination with its particular loudspeaker, is capable of producing adequate loudness before it overloads; that is, before it reaches the point at which further increase of loudness causes the sound to be just noticeably distorted.

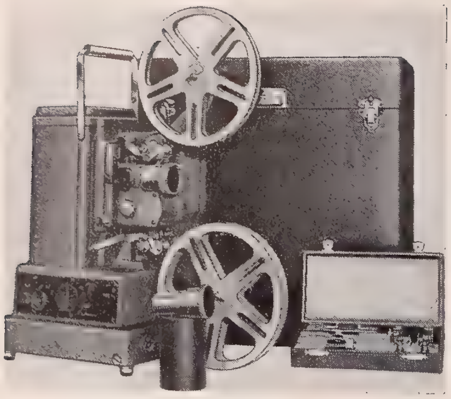
The demand for small size and lightness of weight—with increased portability—has led to certain practices in the design of sound reproducing amplifier and loudspeaker that are deplored by most of the quality-conscious engineers in the industry.

A loudspeaker, to be efficient and moderately free from distortion, is necessarily large and requires a moderately large magnet to produce a strong magnetic field around the coil through which the signal currents are passed. Reducing the weight of the loudspeaker necessarily means reducing the size of this magnet, thereby reducing the strength of the magnetic field.

Now, if the same amount of sound is to be produced as before, the amplifier must deliver more electrical power to the loudspeaker having the weaker field. This can be done only by employing types of vacuum tubes that produce more distortion than the types in common use a few years ago when loudspeakers with massive field magnets were the rule. Thus, because of the need for high amplifier power to offset loudspeaker inefficiency, the amplifier supplies a slightly distorted signal to the speaker which, because of its low efficiency, introduces still more distortion of its own.

[Continued on page 208]

EQUIPMENT SURVEY: 4



AMERICAN BOLEX CO.
Model: Bolex G-816
Lamp: 750 watt
Lens: f/1.6
Capacity: 400′
Projects: forward and reverse
Special features: gear driven; single and double blade shutters; stills; adapts to project both 8mm. and 16mm film.
Price: $331.00

IN THIS fourth presentation, MOVIE MAKERS surveys the 16mm. projectors now being offered the amateur filmer. Eight of them, pictured on this page, are silent. Nineteen, pictured on the following pages, are sound on film.

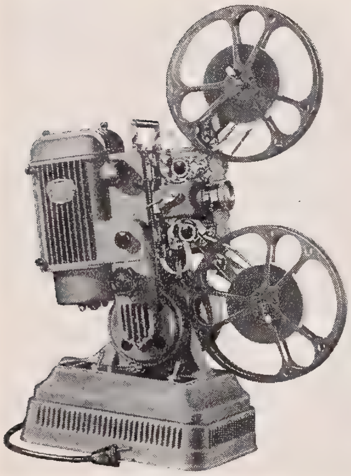
In studying the data presented here, the reader should keep in mind the following general guides:

(1) All of the silent projectors will operate universally on either alternating or direct current.

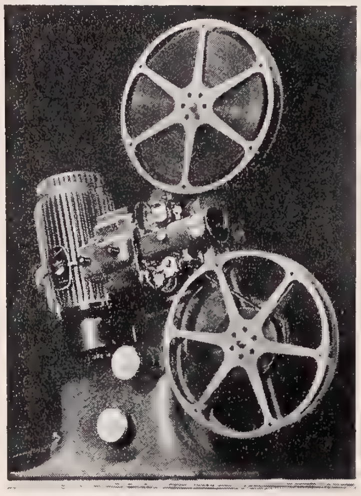
(2) All of the sound on film projectors, unless otherwise specified, will operate *only* on alternating current. If direct current is your only power supply, a converter will be required by the AC-only projectors; its adequate minimum power output for the projector of your choice should be determined by inquiry to the projector manufacturer.

(3) All of the projectors, both silent and sound, come equipped with lenses of two inch focal length, unless otherwise specified. Accessory projection lenses, of shorter and longer focal lengths than this standard, are offered by the majority of manufacturers.

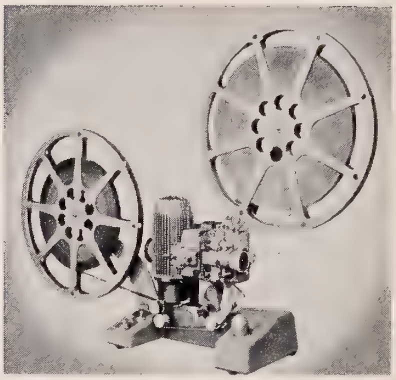
(4) Each of the projectors, unless otherwise specified, comes in a carrying case. With the sound projectors, one or two case housing of projector, amplifier and speaker is individually specified under the *Model* itemization.



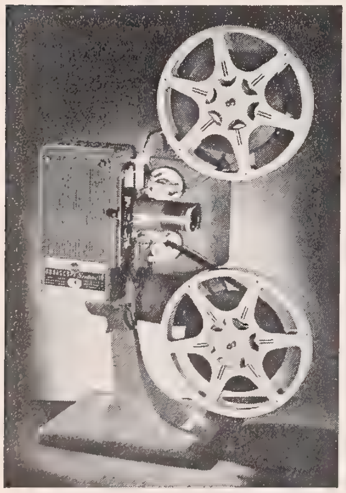
AMPRO CORP.
Model: Ampro Imperial
Lamp: 750 watt
Lens: f/1.65 coated
Capacity: 400′
Projects: forward and reverse
Special features: swing-out gate; stills; pilot light; Cordomatic power cord.
Price: $276.00.



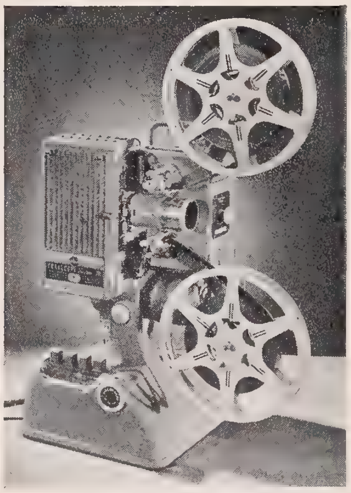
BELL & HOWELL CO.
Model: Filmo Diplomat
Lamp: 750 watt
Lens: f/1.6 coated
Capacity: 400′
Projects: forward and reverse
Special features: Safe-lock sprockets; removable condenser lenses; stills.
Price: $273.30



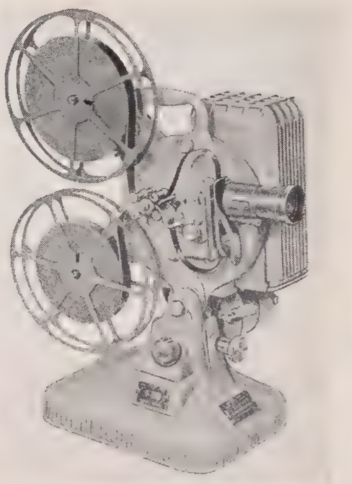
BELL & HOWELL CO.
Model: Filmo Showmaster
Lamp: 750 watt
Lens: f/1.6 coated
Capacity: 2000′
Projects: forward and reverse
Special features: Safe-lock sprockets; removable condenser lenses; Magnilite condenser for extra brilliance; stills; pilot light.
Price: $312.95



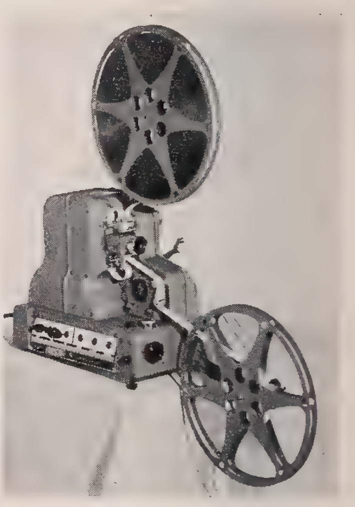
EASTMAN KODAK CO.
Model: Kodascope Sixteen-10
Lamp: 750 watt
Lens: f/1.6 coated
Capacity: 400′
Projects: forward
Price: $127.50 without case; carrying case, $16.50.



EASTMAN KODAK CO.
Model: Kodascope Sixteen-20
Lamp: 750 watt
Lens: f/1.6 coated
Capacity: 400′
Projects: forward and reverse
Special features: Cordomatic power cord; stills; pilot lights.
Price: $245.00



KEYSTONE MANUFACTURING CO.
Model: Keystone K-160
Lamp: 750 watt
Lens: f/1.6 coated
Capacity: 400′
Projects: forward and reverse
Special features: stills; pilot light; Cordomatic power cord; coated condensers.
Price: $119.50



VALETTE, INC.
Model: Valette 16
Lamp: 750 watt
Lens: f/1.6 coated
Capacity: 2000′
Projects: forward
Special features: pilot light; provides needed electrical outlets for conversion to sound on film.
Price: $217.50

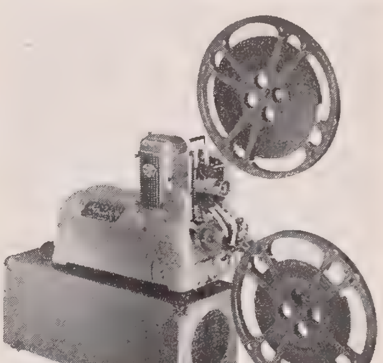
Here are the 16mm. projectors, silent and sound, in the fourth of a series of fact and photo studies of amateur movie goods

The prices given are those of the manufacturers' lists and have been quoted from their correspondence, projector booklets or current advertising. There is no Federal Excise Tax on projectors.

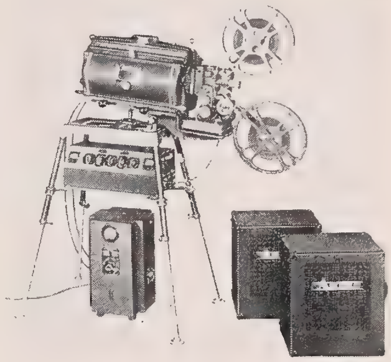
New filmers can best evaluate the varying technical features of the many projectors itemized here by referring to the article, *Choosing Your Projector* (April Movie Makers), for the silent features and to *Choosing A Sound Projector*, on page 201 of this Movie Makers, for the added sound features.

Equipment Survey: 1, covering 8mm. cameras, appeared in December, 1947, Movie Makers: *Equipment Survey: 2,* covering 16mm. silent cameras, appeared in February, 1948, while *Equipment Survey: 3,* covering 8mm. projectors, appeared in April Movie Makers.

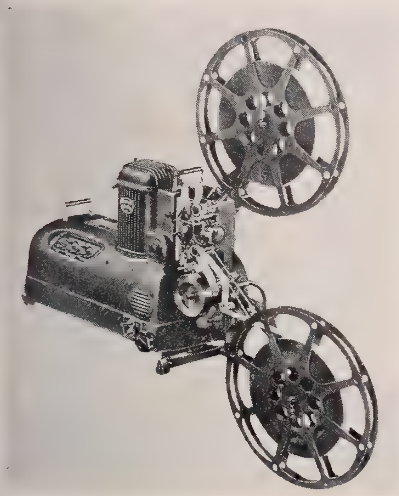
AMPRO CORP.
Model: Amprosound Century-5; one case.
Lamp: 750 watt; 1000 watt optional.
Lens: f/1.6 coated
Capacity: 2000′
Projects: forward; 24 fps.
Amplifier: 5 watt output
Speaker: 6″ permanent magnet dynamic; built in.
Special features: pilot light
Price: $395.00



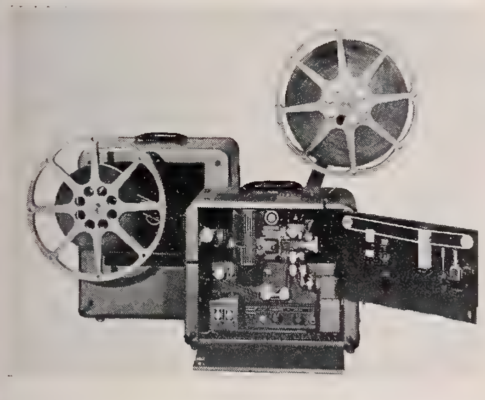
AMPRO CORP.
Model: Amprosound Model AA-4; not portable.
Lamp: high intensity arc
Lens: 3 inch f/2 coated
Capacity: 2000′
Projects: forward and reverse; 24 fps on governor, 16 fps on rheostat.
Amplifier: 55 watt output; inputs for two arc projectors; two mikes, two phonos; can be detached for use with PA system.
Speaker: two 12″ permanent magnet dynamic
Special features: unit includes adjustable metal projection table and current rectifier, with separate power supply connections for rectifier, projector motor and amplifier.
Price: $1575.00



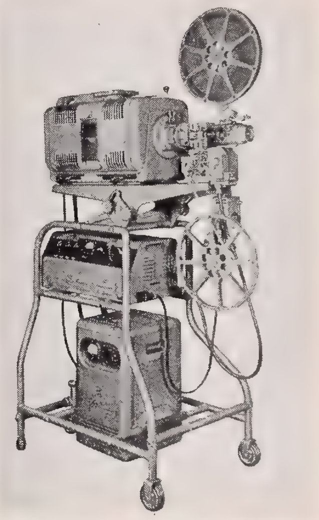
AMPRO CORP.
Model: Amprosound Premier-20; two case.
Lamp: 750 watt; 1000 watt optional.
Lens: f/1.6 coated
Capacity: 2000′
Projects: forward and reverse; 16 and 24 fps.
Amplifier: 15 watt output; mike or phono input.
Speaker: 12″ Jensen permanent magnet dynamic
Special features: swing-out gate; stills; pilot light; Cordomatic power cord.
Price: $540.00



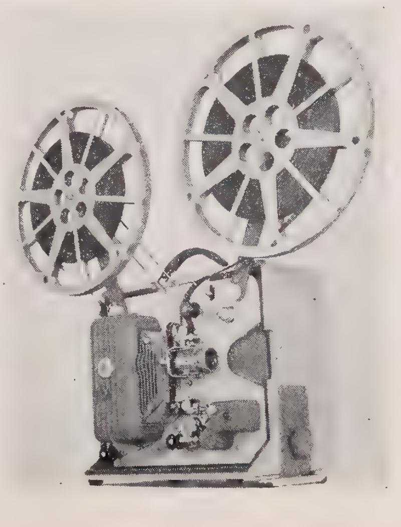
BELL & HOWELL CO.
Model: Filmosound 179; two case.
Lamp: 750 watt; 1000 optional.
Lens: f/1.6 coated
Capacity: 2000′
Projects: forward and reverse; 16 and 24 fps on governor.
Amplifier: 50 to 7000 cycle frequency range; mike or phono input; output wattage not given.
Speaker; 12″ permanent magnet dynamic
Special features: stills; pilot light; Cordomatic speaker cord optional.
Price: $579.00 without Cordomatic; $603.50 with.



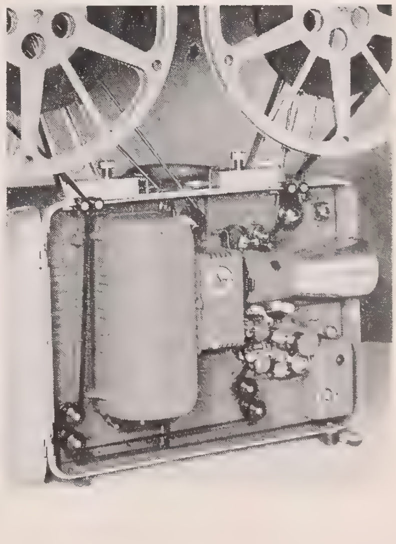
BELL & HOWELL CO.
Model: Filmoarc; not portable.
Lamp: high intensity arc.
Lens: 3 inch f/2 coated
Capacity: 2000′
Projects: forward and reverse; 16 and 24 fps on governor.
Amplifier: 50 to 7000 cycle frequency range; inputs for two mikes and two phonos, with separate volume control for each mike; output wattage not given.
Speaker: two 12″ permanent magnet dynamic
Special features: unit includes current rectifier and choice of all-metal, platform projection stand or wheeled roll-away stand.
Price: $1896.00 with platform stand; $1946.00 with roll-away stand.

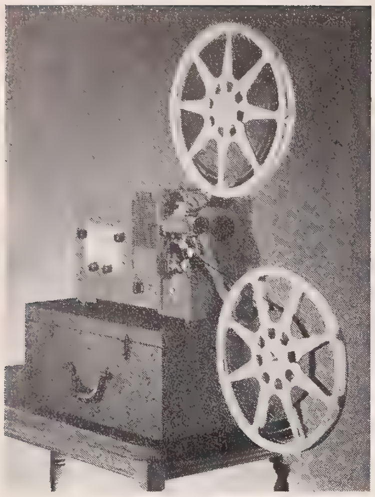


DE VRY CORP.
Model: DeVry Bantam; one or two case.
Lamp: 750 watt; 1000 watt optional.
Lens: f/1.6 coated
Capacity: 2000′
Projects: forward; 16 and 24 fps.
Amplifier: 5 tube, with frequency range to 7000 cycles; output wattage not given.
Speaker: 6″ Alnico-5 permanent magnet dynamic in one case unit; 8″ Alnico-5 p. m. dynamic with two case unit; combination Bantam offers one case unit with 6″ speaker, plus 8″ speaker in separate case.
Special features: built-in speaker on one case Bantam can be used at projector or at screen with 25′ cord; inside of projector case door offers matte screen surface for small screen projection.
Price: $325.00 one case; $364.50 two case; $374.50 combination.



DE VRY CORP.
Model: DeVry 11,000; two case.
Lamp: 750 watt, 1000 watt optional
Lens: f/1.6 coated
Capacity: 2000′
Projects: forward and reverse; 16 and 24 fps on governor.
Amplifier: 5 watt output; mike and phono inputs.
Speaker: 8″ Alnico-5 permanent magnet dynamic
Special features: Brillante-16 series of accessory lenses, all with speed of f/1.6, in focal lengths of 2, 2½, 3 and 4 inches.
Price: $561.50 with standard 2″ f/1.6 lens; prices with Brillante-16 lenses not established.





EASTMAN KODAK CO.

Model: Sound Kodascope FS-10-N; two case.

Lamp: 750 watt

Lens: f/1.6 coated

Capacity: 2000′

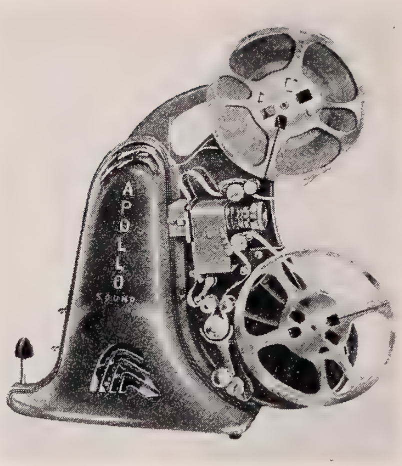
Projects: forward; 16 to 24 fps on rheostat.

Amplifier: 13½ watt output; mike or phono input.

Speaker: 10″ permanent magnet dynamic

Special features: fidelity control focuses for original or duplicate sound track; Cordomatic power cord; pilot light.

Price: $500.00



EXCEL MOVIE PRODUCTS, INC

Model: Excel Apollo; combined carrying case and speaker optional.

Lamp: 500 watt

Lens: f/2 coated

Capacity: 400′; 2000′ arms optional.

Projects: forward; 24 fps.

Amplifier: uses amplifier in radio

Speaker: uses speaker in radio; 6 by 9 inch separate speaker optional.

Special features: unit broadcasts electrical signals from oscillator to radio amplifier without wire connections.

Price: $129.50; speaker in carrying case and 2000′ arms, $50.00.

HOLMES PROJECTOR CO.

Model: Rex Mazda 1-A; two case.

Lamp: 1000 watt

Lens: f/1.6 coated

Capacity: 3000′.

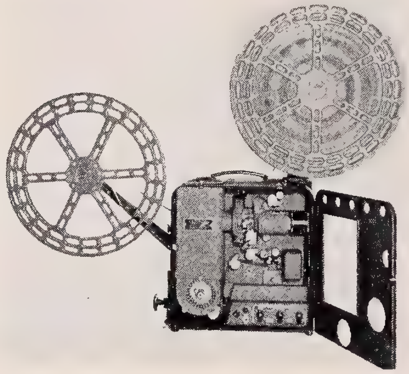
Projects: forward; 16 and 24 fps on governor.

Amplifier: 14 watt output; mike and phono inputs.

Speaker: 12″ permanent magnet dynamic

Special features: Series II lenses, from 2 to 4 inches in focal length, all with speed of f/1.6, optional.

Price: $495.00



HOLMES PROJECTOR CO.

Model: Rexarc No. 1; not portable.

Lamp: low intensity arc

Lens: f/1.6 coated

Capacity: 4000′

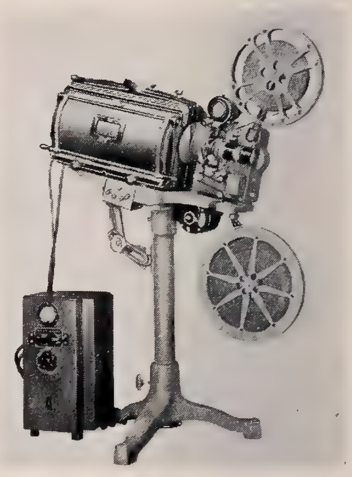
Projects: forward; 16 and 24 fps on governor.

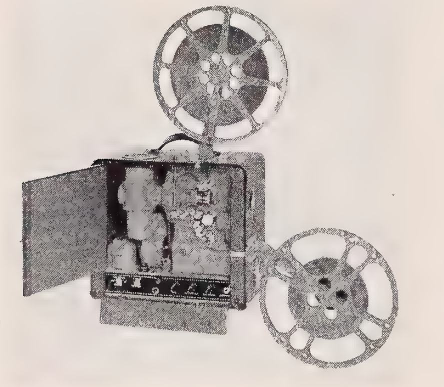
Amplifier: 15 watt output; inputs for two projectors, mike and phono.

Speaker: 12″ permanent magnet dynamic

Special features: unit includes three-point projection stand, current rectifier and booth monitor speaker; Series II lenses optional.

Price: $1200.00; Holmes offers six other Rexarc combinations, these with high intensity arcs, from this price level to $1975.00.





KOLOGRAPH CORP.

Model: Kolograph No. 1615-47; two case.

Lamp: 1000 watt; 1250 watt optional.

Lens: f/1.6 coated

Capacity: 2000′

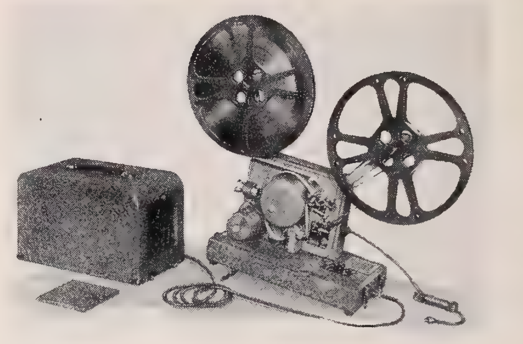
Projects: forward; 16 and 24 fps.

Amplifier: 15 watt output; mike or phono input.

Speaker: 12″ Alnico-5 permanent magnet

Special features: star and cam sprocket intermittent; swing-out gate.

Price: $585.00



MOVIE-MITE CORP.

Model: Movie-Mite, 63-LM; one case.

Lamp: 300 watt

Lens: f/2 coated

Capacity: 2000′

Projects: forward; 16 and 24 fps.

Amplifier: 6 watt output

Speaker: 6″ built into carrying case cover

Special features: universal AC or DC operation

Price: $225.00

NATCO, INC.

Model: Natco 3030; one case.

Lamp: 750 watt; 1000 watt optional.

Lens: f/1.6 coated

Capacity: 2000′

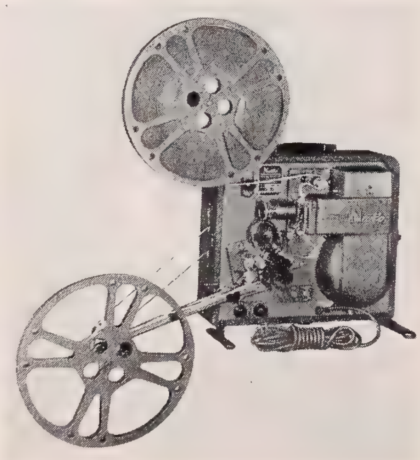
Projects: forward; 16 and 24 fps.

Amplifier: 5 watt output, 30 to 10,000 cycle frequency response; mike input optional.

Speaker: 8″ permanent magnet dynamic

Special features: universal AC or DC operation.

Price: $289.50



RADIO CORP. OF AMERICA

Model: RCA 400; two case.

Lamp: 750 watt; 1000 watt optional.

Lens: RCA f/1.6 coated

Capacity: 2000′

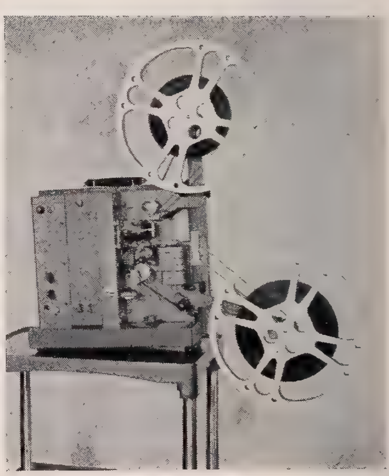
Projects: forward; 24 fps on governor.

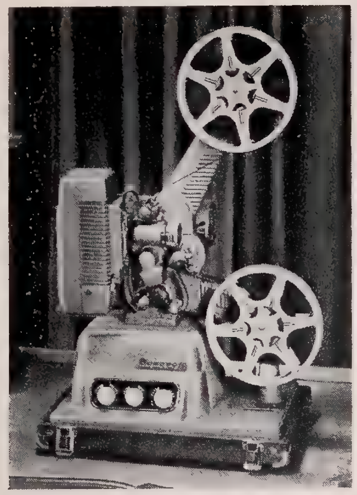
Amplifier: 10 watt output, four stage; mike or phono input.

Speaker: RCA permanent magnet dynamic

Special features: pilot light

Price: $541.50



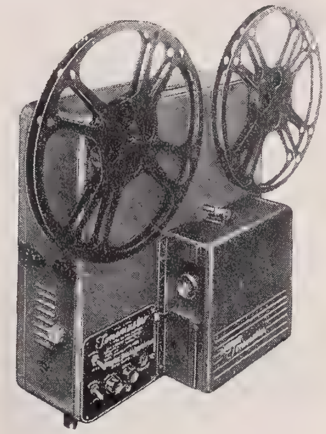


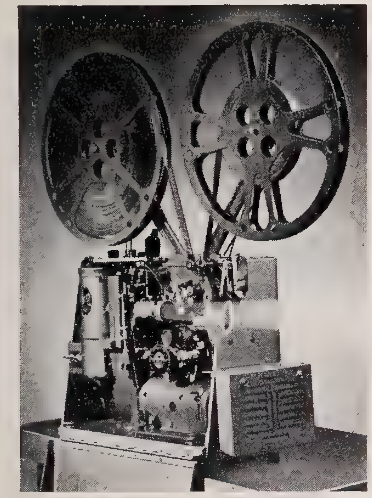
REVERE CAMERA CO.

Model: Revere 16mm. Sound; one case.
Lamp: 750 watt
Lens: f/1.6 coated
Capacity: 400' to 1600' with lower extension arm supplied.
Projects: forward; 16 and 24 fps.
Amplifier: full range; mike or phono input; wattage not given.
Speaker: 6" built into carrying case cover; can be used at screen.
Special features: universal AC or DC operation; pilot light.
Price: $287.50

UNIVERSAL CAMERA CORP.

Model: Universal Tonemaster; one case.
Lamp: 750 watt; 1000 watt optional.
Lens: f/1.6 coated
Capacity: 2000'
Projects: forward; 16 and 24 fps.
Amplifier: five tube; mike and phono inputs; wattage not given.
Speaker: 8" dynamic, reproducing from 50 to 6,000 cycles.
Special features: pilot light
Price: $350.00



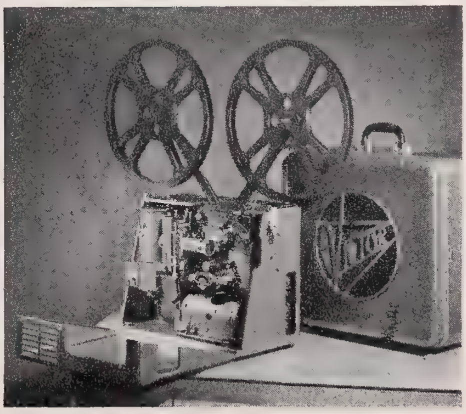


VICTOR ANIMATOGRAPH CORP.

Model: Victor Lite-Weight; one case.
Lamp: 750 watt
Lens: f/1.6 coated
Capacity: 2000'
Projects: forward and reverse; 16 and 24 fps on governor.
Amplifier: 6 tube, Class A, three stage.
Speaker: 6" Alnico-5 permanent magnet, built-in; 9" separate speaker optional.
Special features: safety film trip; swing-out gate; pilot light; stills.
Price: $375.00 with built-in 6" speaker; $385.00 with 9" speaker.

VICTOR ANIMATOGRAPH CORP.

Model: Victor 60; two case.
Lamp: 750 watt; 1000 watt optional.
Lens: f/1.6 coated
Capacity: 2000'
Projects: forward and reverse; 16 and 24 fps on governor.
Amplifier: four stage, full range; mike and phono inputs.
Speaker: 12" permanent magnet dynamic
Special features: safety film trip; swing-out gate; pilot light; stills.
Price: $468.00



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News of the Industry

Up to the minute reports on new products and services in the movie field

MORE SOUND is available for the Model 63-LM Movie-Mite, with the aid of a ten inch auxiliary speaker. The case is leatherette covered.

Kodascope Eight-90A

Extended reel arms and a taller base make the new Kodascope Eight-90A the first 8mm. projector in Eastman Kodak Company's history that will take all 8mm. reels through the 400 foot size. Otherwise the Kodascope Eight-90A is the same fine projector as its predecessor, the Eight-90, featuring the same teaming of an f/1.6 Lumenized projection lens with a 750 watt lamp.

Kodak reports a substantial progress in meeting demand and predicts that "production in 1948 should overtake demand in several film, camera and other equipment lines."

Fundamentals of Photographic Theory, a book for the really intense photographer, has been written by two Kodak scientists, Thomas H. James and George C. Higgins. The book is a step by step study of the photographic process. It will be available through all Kodak dealers.

Apollo sound

Sound that is picked up and played through any home radio receiver, with no wires or attachments involved, is a revolutionary feature of the new Apollo sound projector, recently introduced by Excel Movie Products, Inc. The 16mm. sound track is picked up by the Apollo sound scanning system and transmitted by a tiny oscillator to the radio. There it is amplified and delivered through the loudspeaker.

Since its sound system eliminates the use of the normal amplifying and speaker equipment, the Apollo sound projector is low in cost. Weighing sixteen pounds, it has a 2 inch f/2 fully achromatic coated lens, a 500 watt lamp and a high lumen shutter. The use of extension arms, offered optionally, will allow the screening of 2000 foot reels.

An amplifying and speaker system is provided by the manufacturer for operation where a radio will not be used. Full details on the Apollo sound projector may be had by writing Excel Movie Products, Inc., 4230 Drummond Place, Chicago 39, Ill.

Film shortage

In the face of the unprecedented demand for film, Jack Frye, president of the General Aniline & Film Corporation, has this to say: "Queries as to the reasons for the shortage are numerous, but there is no mystery about it. The plain fact is that the industry does not have enough manufacturing facilities to supply the demand. Moreover, the extraordinary demand for color film and X-ray film has adversely affected black and white film production."

Ansco is making 400 percent more color film than in 1945. At the same time, it is producing about 50 percent more black and white film than in 1940.

Auxiliary speaker

A ten inch auxiliary speaker is being offered as an accessory item for use with the new Model 63-LM Movie-Mite 16mm. sound projector. The speaker is of the Alnico-5, permanent magnet, dynamic type. Equipped with a fifty foot cable, it is housed in a leatherette covered, plywood case. It is manufactured by Movie-Mite Corporation, 1105 East 15th Street, Kansas City 6, Mo.

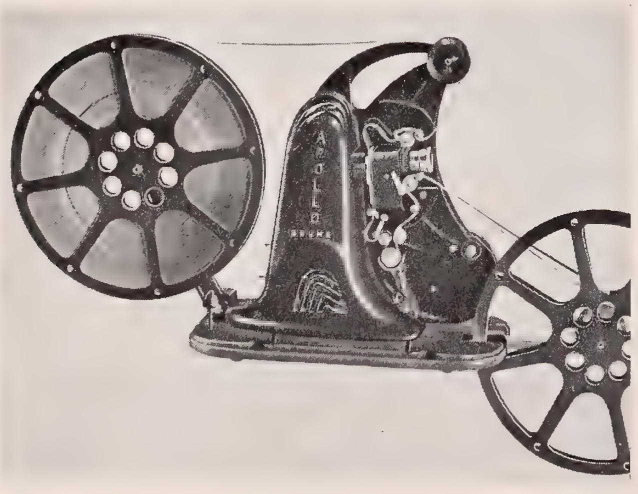
Jigglemaster

Lending steadiness to hand held cameras by cutting down travel vibration and body tension, the Jigglemaster is a new variation on the tripod theme, though designed to supplement rather than supplant the tripod. It consists of a kinkless, weatherproof chain (which screws into the camera's tripod socket), a spring into which a portion of the chain collapses, and a rubber ball which holds the other end of the chain beneath the foot.

The Jigglemaster operates equally well at all shooting angles and is small enough to slip into a vest pocket, with a weight of less than seven ounces. Retailing for $3.00, it is manufactured by Cinefax, P. O. Box 333, Bronxville, N. Y.

Telephoto lens

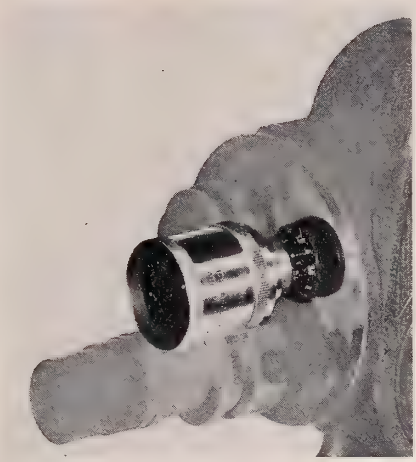
Elgeet Optical Company has released a 3 inch f/2.9 telephoto lens, with the claim that it is the fastest cine-tel lens in its price field. The lens, which fits directly on 8mm. and 16mm. cameras with standard C mount, has all elements coated for maximum light transmission. Auxiliary adapters are available for accommodating the lens to



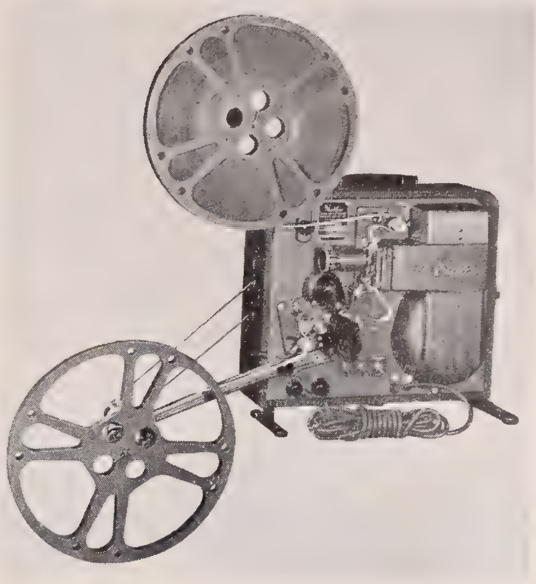
THE APOLLO sound projector, shown at left, with optional extension arms, plays through your radio without benefit of wires. A tiny oscillator transmits sound through your speaker.

ELGEET ROCHESTER
FEET
3 INCH f:2.9 CINE
8
5.6
4
2.9

ELGEET OPTICAL COMPANY says that this 3 inch f/2.9 telephoto lens is the fastest lens in its price field. It is suitable for both 8mm. and 16mm. cameras.



BELL & HOWELL'S WIDOR wide angle lens attachment, at left, has the effect of reducing the focal length of lenses by half. Matching viewfinder objective lenses are available.



WITH a frequency range of 30 to 10,000 cycles, the Natco 3030 16mm. sound projector has a powerful eight inch speaker and a five watt amplifier. A leading feature is AC-DC operation.

other 8mm. or 16mm. cameras. The telephoto lens is manufactured by Elgeet Optical Company, 65 Atlantic Avenue, Rochester 7, N. Y.

Widor attachment

The new Widor wide angle lens attachment, announced by Bell & Howell Company, doubles the angle of view of motion picture camera lenses without altering the essential abilities of the lens with which it is used. Use of the attachment causes no reduction in light transmission, so that no compensation need be made in the exposure setting. Further information regarding the Widor attachment may be had by writing to Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill.

Filter turret

The Ednalite coated cine filter turret provides a lens shade and filter holder, plus an assortment of the most important filters, in a compact unit permitting instantaneous interchanging to the filter desired. The turret contains these Ednalite coated filters for color: the ChromA, the ChromBlue and the ChromHaze. For black and white, it also contains the medium yellow Y-2 and the light red R-1. The unit is produced by Chess-United Company, Inc., 95 Madison Avenue, New York 16, N. Y., from which additional information is available.

Commonwealth division

A division of Commonwealth Pictures Corporation—Commonwealth Film & Television, Inc.—has been created to handle the firm's distribution of home and television films. The parent company will continue to handle all feature length films, and both organizations will remain at 729 Seventh Avenue, New York 19, N. Y.

Natco 3030

Universal AC-DC operation, an axial-flow cooling system, an eight inch permanent magnet speaker and a five watt amplifier are outstanding features of the new lightweight Natco 3030 16mm. sound projector. The AC-DC operation makes converters unnecessary, while the axial-flow cooling system is said to assure quiet and cool projection. The 3030 has a 2000 foot film capacity and is equipped with a 2 inch f/1.6 lens and a 750 watt lamp, though a 1000 watt lamp may be used. Total weight of projector and speaker in one case is thirty seven pounds. The Natco 3030 is manufactured by Natco, Inc., 505 North Sacramento Boulevard, Chicago 12, Ill.

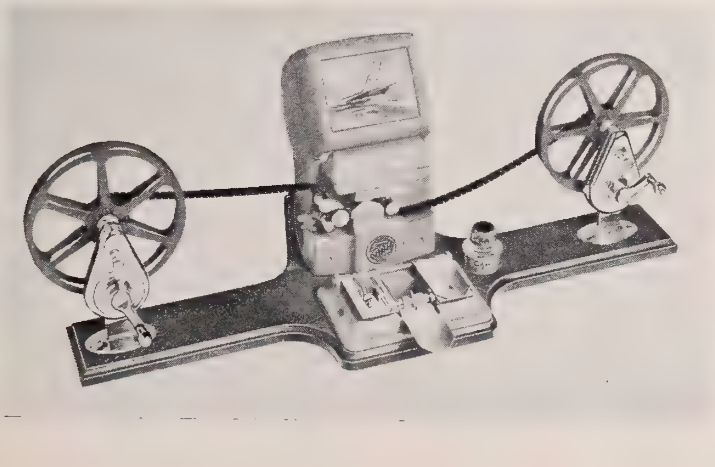
Kolograph 16

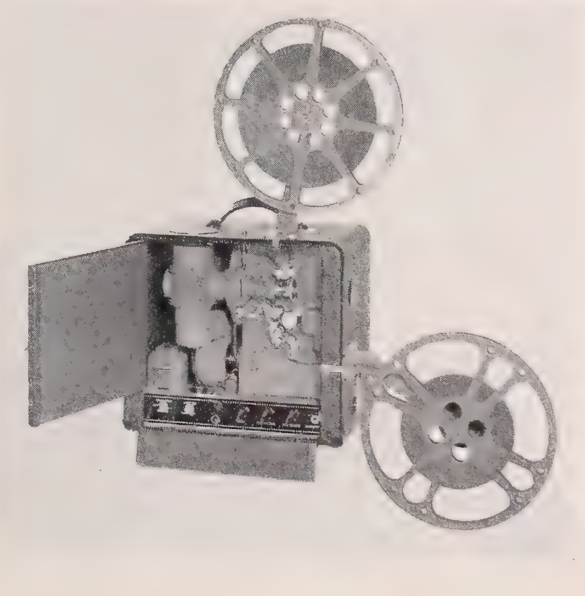
The star and cam sprocket intermittent principle has always been associated with 35mm. projectors. Now, however, it makes a 16mm. appearance as the central feature of the Kolograph 16mm. sound projector, which dispenses with the more familiar claw principle. The Kolograph uses a small rubber V-belt, driving the intermittent cam unit, which in turn drives the entire projector.

Other aspects of the Kolograph projector include a 1000 watt lamp, specially designed condensers and a 2 inch f/1.6 coated projection lens that will permit the use of a T-20 1250 watt lamp. To prevent blistering, a squirrel cage blower delivers over 100 cubic

RUNNING in a sealed oil bath, a star and cam sprocket intermittent keeps the film moving in the Kolograph 16mm. sound projector. It has a 15 watt output and operates at both 16 and 24 frames a second.

THE CRAIG 16mm. Projecto-Editor, below, offers great detail on its 3¼ by 4¼ inch viewing screen. High illumination makes the screen image visible under ordinary room lighting conditions.

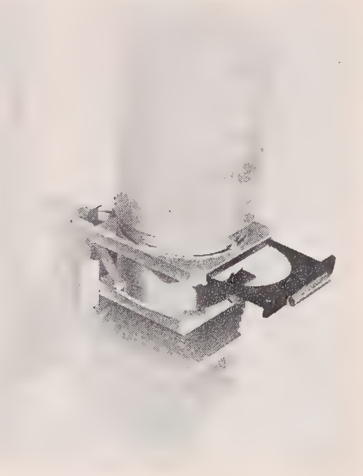




feet of air a minute. Reel arms are designed to take up to 2000 foot reels and require no special locking screws.

Amplifier output for the Kolograph is fifteen watts, through a twelve inch Alnico-5 30 watt permanent magnet speaker. The projector runs at both sound and silent speeds, forward only. Projector and amplifier, in case, weigh forty three pounds; speaker, in case, with cables and takeup reels, weighs twenty pounds.

Full specifications of the Kolograph 16mm. sound projector may be had from Kolograph Corporation, 628 West Lake Street, Chicago 6, Ill.



THE DeJUR-AMSCO Color Head is made of die cast aluminum and contains a lighttight, filter holding tray. The head is designed for DeJur's Versatile I, Versatile II and Professional 4 by 5 enlargers.

Peerless treatment

Sales agencies for its well known vacuum vaporating treatment have been dispensed with by Peerless Film Processing Corporation. Under the new arrangement, the vacuum vaporating treatment will be offered by Peerless Film Processing Corporation, at its processing plant, 130 West 46th Street, New York 19, N. Y.

Peerless has, in other words, substituted direct for indirect dealing with customers. The treatment, which extends useful film life and reduces the possibility of damage, will be conducted under the Peerless name. Direct dealing will result in reduced charges for film treatment and cleaning. Additional information and new price lists may be had direct from Peerless, at 165 W. 46th St., New York 19, N. Y.

New film

Three new types of motion picture film, all available in both double 8mm. and 16mm., have been added to the market by Dassonville Company, Ltd., Newton, N. J. The films, all black and white and on safety base, include an orthochromatic emulsion of very fine grain, speed rated at Weston 12 daylight; a fine grain panchromatic, Weston 40; and a medium fine grain panchromatic at Weston 80.

The two panchromatic films are claimed to be excellent for both daylight and artificial light, while the type 80 is suitable for use under adverse lighting conditions. Cost of processing is included in purchase prices for the films, which are to be sent to Dassonville Company for five day processing.

Filmo-Master price

The list price of the Filmo-Master 400 8mm. projector, as given in *Equipment Survey: 3* on page 150 of the April MOVIE MAKERS, was incorrectly quoted by this magazine as $157.50. The correct list price is $187.50. MOVIE MAKERS sincerely regrets this error and is glad to make this correction.

Gevaert appointment

E. Ralph Kudart, formerly of Ansco, has been appointed assistant sales manager of the Gevaert Company of America, Inc. Mr. Kudart began his photographic career in 1926. His headquarters will be at Gevaert's executive offices in Williamstown, Mass.

Screen catalog

Da-Lite Screen Company is offering a new sixteen page miniature catalog, providing accurate screen area tables, a listing of projector aperture sizes and a formula for finding correct screen size at any distance, for any projector and lens. The catalog may be obtained by writing direct to Da-Lite Screen Company, Inc., 2711 North Pulaski Road, Chicago 39, Ill.

SMPE to meet

Nine technical sessions have been scheduled for the 63rd semi-annual convention of the Society of Motion Picture Engineers, May 17 to May 21, at the Santa Monica Ambassador Hotel, in California. Papers will cover a wide variety of subjects, including television, color, tape and wire recording and many improvements in the motion picture field.

Pictorial acquisitions

Pictorial Films, Inc., 625 Madison Avenue, New York 22, N. Y., has acquired 16mm. nontheatrical distribution rights to the following ten Edward Small productions: *Count of Monte Cristo, Last of the Mohicans, Man in the Iron Mask, Son of Monte Cristo, Kit Carson, Corsican Brothers, Gentlemen After Dark, Friendly Enemies, Miss Annie Rooney* and *My Son, My Son.*

DeJur sales manager

Philip E. Birn has been appointed field sales manager of DeJur-Amsco Corporation, Long Island City, N. Y., according to an announcement by Robert C. Berner, the company's vicepresident and general manager. Mr. Birn was formerly sales representative for DeJur in the Middle and Southern Atlantic States. He will be in charge of all regional sales representatives.

Title booklet

A new descriptive title booklet is available from Stahl Editing & Titling Service, 33 West 42nd Street, New York 18, N. Y. The booklet is thoroughly illustrated.

Hollywood splicer

A stainless steel splicer, featuring heavy duty construction, is being marketed by Schoen Products Company, 519 East 31st Street, Los Angeles 11, Calif. The splicer is said to offer twenty second operation.

Advanced class

Gerald Hirschfeld is directing an advanced class in camera technique at the New Institute for Film during its spring semester. The course will be repeated in the autumn semester. Mr. Hirschfeld's class is one of ten offered by the New Institute for Film in its studios at 29 Flatbush Avenue, Brooklyn, N. Y.

Choosing a sound projector

[Continued from page 201]

CHECKING SOUND PERFORMANCE

A test or demonstration of a sound projector is valuable only when it is conducted under the exact conditions under which the machine will actually be used.

A choice between competing projectors should be made on the basis of fundamental performance. The main points to be observed are intelligibility and naturalness of speech reproduction, naturalness and steadiness of pitch in music reproduction and smooth, quiet operation. Excellence in these respects necessarily implies good workmanship and high quality of construction. Demonstrations at different times, or in different places, and with different films, are not conclusive and are of little value in choosing a sound projector.

The sound film selected for testing a sound projector should contain both good speech and good music. The important point is to run the *same* film on all machines being compared, at the same occasion and under the same conditions.

During the sound tests it is well to note how far the volume of music may be increased before noticeable distortion sets in. It is usually, but not invariably, true that the system that permits the higher volume without distortion will give cleaner reproduction at normal volume.

For detecting slow variations of film speed, commonly known as "wows," recordings of the piano are most suitable. A violin or cello record is perhaps as good a test as any for freedom from more rapid speed variations, which manifest themselves as a sort of roughness or gurgling quality of tone rather than perceptible changes of pitch.

FREQUENCY RANGE

Two intimately connected points of performance are the tonal or frequency range of the projector sound system and the amount of background noise it produces. (Background noise refers to the noise that issues from the loudspeaker, not to the noise produced by the running of the projector mechanism.) A good 16mm. sound projector is capable of reproducing with nearly uniform intensity all sound frequencies from 100 vibrations, or cycles, a second to at least 5000 a second. A projector which has adequate high frequency response will reproduce in a natural manner the high-pitched, hissing sound of the letter S in speech. When high frequency response is inadequate, the sound of the S in "sat" is much more like that of the TH in "that."

If there is good high frequency response there should be adequate low frequency response in order to balance the tonal quality. Orchestral music is best for judging balance.

TONAL BALANCE

The observer should be aware, in this connection, that apparent tonal balance between high and low frequencies is likely to be very largely a matter of personal taste; a matter which in quite a few instances is conditioned by the type of radio receiver to which the listener has become accustomed. It is highly desirable, therefore, that comparisons of tonal balance should be judged by a number of observers. It is perhaps wiser to concentrate attention on the factor of intelligibility, rather than to depend too much on judgment of tone balance.

When tone quality is changed by means of the usual tone control, it will be noticed that the background noise changes greatly, with relative emphasis placed on the higher or lower frequencies. The projector which reproduces a wide frequency range will always produce more background noise than a projector having a narrow frequency range. Reproduction of high frequencies is almost unavoidably accompanied by reproduction of hissing sounds from the film, from the photocell and from other parts of the amplifying system.

Reproduction of low frequencies

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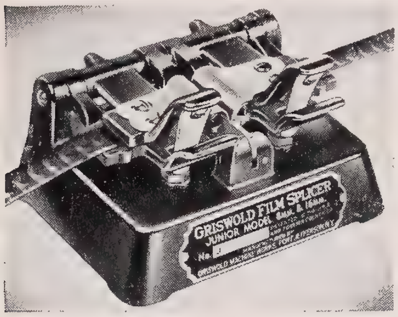
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necessarily increases the audibility of hum and other low pitched background noises. In the reproduction of any type of recorded sound, a decision must be made as to whether it is preferable to reproduce an extended frequency range with the accompanying noise or to get rid of the noise at the expense of frequency range.

While there is here a certain amount of room for the exercise of individual taste, it is the consensus of engineers that a range of at least 100 to 5000 cycles a second is necessary for good reproduction of speech and music from film.

SPECIAL FEATURES

The presence of minor features, such as microphone inputs and extra loudspeaker outputs, may add to the adaptability of the sound system.

Separate phono or microphone inputs are generally arranged to cut off the photocell or the sound from the film, making the sound system useful as a portable public address or phonograph system. A dual phonograph could be used as the input, provided the separate pickups are properly controlled, equalized and mixed before they are plugged into the available input jack.

A second loudspeaker connection may be useful to distribute the sound better. The second speaker will not add to the sound energy but will only afford a means to make the sound more evenly available to an audience seated or scattered through a wide room.

Solving parallax

[Continued from page 197]

center of the flower, the lens will be centered exactly on the flower. Your viewfinder, however, may now be centered on one of the petals (see Fig 1). It's simply a case of estimating accurately the spot on which to center the viewfinder and, of course, being able to tell where the center of the viewfinder is.

In that respect, it's mighty handy to have a cross-hair mark in your viewfinder, not only for the purpose of centering, but also for keeping title lines and horizons level. The mark is really a big help, and I don't know how any careful worker ever gets by without one. But you will probably have to put a cross-hair in yourself (see Fig. 2), as very few cameras come with them. It's hard to understand why they are not so equipped (camera makers, please note), but that's how it is.

On my Bell & Howell Sportster I simply inserted a piece of clear celluloid, on which a cross-hair had been scratched with a needle, behind the front lens of the viewfinder. It was so fine that the only time I ever saw it was when I was looking for it. In order to make sure that I had the cross-hairs exactly in the center, I etched the cross first and then cut the celluloid as closely as I could to a size slightly larger than necessary. I then filed it to fit, making sure to file on the proper edge.

It's a little trouble to install cross-hairs but I wouldn't think of operating a camera without them. If you do insert them, be sure to run the camera motor down before removing the front to insert the celluloid. Otherwise, the tension might cause camera parts to fly all over the place.

More effective than holding off (because it is not subject to human error) is the alignment gauge (see Fig. 2). This is simply a sliding arrangement where the area to be filmed is first centered in the viewfinder and then the camera is moved, along a mechanically fixed path, so that the lens occupies the former viewfinder position. You should be able to obtain an alignment gauge for most cameras at your dealer. If not, you can make that too. It is simply a sliding platform that will allow you to move the camera the proper distance and in the same direction that the viewfinder is displaced from the lens. It's still a case of viewfinding first and then putting the lens where the viewfinder used to be. The alignment gauge merely takes the guesswork out of it.

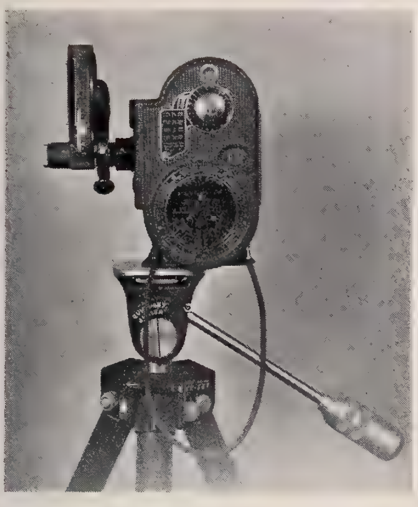
Still another way of accomplishing the same result, only in reverse, is to move the object, or title card, from the viewfinder field to the lens field. (See *Get Them Straight,* February MOVIE MAKERS.) In the case of titles, where it can be done easily, this is to be preferred over the alignment gauge, as even the alignment gauge can be slightly inaccurate if the camera (or tripod) should be moved slightly during the aligning operation.

The ideal method of solving parallax, of course, is to have a camera on which the taking lens *in the taking position* can first be used for full field viewing—and then for filming. The only present example of this facility built into the camera is to be found in the Ciné-Kodak Special (see Fig. 3), with its reflex focusing finder. This is a small window in the top of the camera giving on an optical train which makes it possible not only to focus the taking lens image, but also to see it in full field exactly as it will be recorded on the film.

Another device which accomplishes the same ends (although not built into the camera) is a focusing finder arrangement offered as an accessory with certain magazine cameras, both 8 and 16. This is a gadget, shaped approximately like a film magazine, which can be inserted temporarily in the film chamber in place of the magazine. Through its optical train one can then focus and get full field centering, as with the Special's reflex finder.

Neither of these facilities should be confused with the visual focusing feature offered on a few other cameras, since these focusing arrangements operate through the intended taking lens *out of the taking position.* In any such arrangement, parallax still has to be overcome.

An excellent imitation of viewing through the lens in the taking position on any camera, 8mm. or 16mm., is offered by a closeup attachment marketed by Bell & Howell. It carries, in addition to a battery of auxiliary closeup lenses, an auxiliary viewfinder on a rotating turret. The attachment slips directly over the camera lens; when the auxiliary viewfinder is in position, its optical axis is the same as the camera lens, so that parallax is again non-existent.



CLOSEUP attachment, fitting all cameras, offers finder eliminating parallax.

Here, then, are several methods of centering. I know from experience that all of them work, and I sincerely hope that they will help you to solve your own parallax problem.

Welcome to Williamsburg

[Continued from page 191]

as visitors try out personally these very effective forms of pre-Revolutionary punishment. One of the costumed gaolers may be prevailed upon to step to the door of the prison for a human interest closeup. The more venturesome cameraman will find a good shot by climbing the slight rise at the back of the Gaol and shooting the prison with the Capitol in the background.

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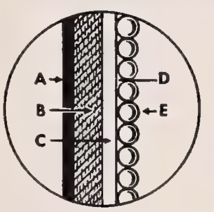

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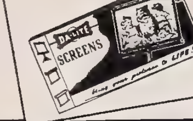

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from the Capitol. The best full shot of this famous hostelry is from across the street, using some of the trees for framing, followed by closeups of the old gallows-type sign and the bust of Sir Walter Raleigh over the door. The many authentic old signs throughout the city are excellent for identification and to provide a change of pace in the movie story. At each exhibition building there are low informational signs which many filmers like to include for identification or as titles.

ARTS AND CRAFTS

Two blocks west from the Tavern is the quaint Barber and Peruke Maker's Shop. This structure is best filmed in the morning, and, when not too busy, the costumed barber is usually willing to step out and pose. Just next to the little shop is the Ludwell-Paradise House, containing a collection of early American folk art. An angle shot of this house from the sidewalk is good to include as an example of a fine 18th Century town mansion.

Chowning's Tavern is just down the street on the edge of Market Square Green. An angle shot of this from across the street may be followed with closeups of the interesting signs and doorway. Shots across Market Square Green, from almost any position, are excellent to record the gracious old homes which border it. In the center of the Green is the Old Court House, which is probably best seen from along the sidewalk with the portico at an angle.

LOOK FOR CARRIAGE

The old carriage with its coachman in 18th Century livery starts and ends its half hourly tours of the restored area at the Court House. You will find an attractive action sequence here, as it pulls up and the visitors get in and start off. The trip itself is well worth while for the movie maker, although it is a little too jouncing for filming en route. A good connective will be to include the carriage in some of your shots of other buildings, as it passes by on its tour.

The colonial Shoemaker's Shop faces north and rarely gets sun on its face. However, there is an excellent angle shot of the old sign as another example of an authentic colonial craft shop.

THE GOVERNOR'S PALACE

The reconstructed Governor's Palace, commanding the length of Palace Green, offers an endless array of picture possibilities. The façade is best filmed in Kodachrome in the mornings between 9:00 and 11:30, followed with a closeup of the impressive iron grilled gate and its *George Rex* monogram. After the hostesses have escorted visitors through the building, they let them out into the garden at the ballroom door. The ladies are then usually willing to step out and pose for a brief moment. Over the ballroom door outside is the carved Royal Coat of Arms, a difficult shot, but one of the most popular. It is easiest to get late in the afternoon. Good shots in the ten acres of Palace gardens are (1) from the Mount overlooking most of the gardens; (2) through the iron gates directly back of the Palace building; (3) using one of the beech arbors to frame the building; (4) a slanting shot across the hanging gardens looking toward the lake; (5) from the edge of the canal looking toward the little bridge and (6) in the little courtyard flanked by the outbuildings.

ODDS AND ENDS

The morning is the only time to get the front of the Wythe House on Palace Green, although many interesting angles can be worked up in the garden of this charming house, emphasizing the plantation-like atmosphere of the place.

Just next to the Wythe House is Bruton Parish Church. About the best shot of the church and tower is in the afternoon from deep in the western edge of the churchyard with some of the old tombstones in the foreground.

Just before ten o'clock in the morning and just after five in the afternoon, many of the hostesses in their colorful colonial dresses will be seen walking to or from the exhibition buildings along Duke of Gloucester Street. They are used to being filmed, and they provide some excellent opportunities for color. The streets themselves, with the shaded walks, old hitching posts, mounting blocks and old lamp posts, offer good compositional possibilities.

The St. George Tucker House, just off Palace Green, and the tiny little Quarter near Williamsburg Inn are shots the movie maker shouldn't miss. The Tucker House is pictured best from the west end in the afternoon, to show off the box garden and massive chimney at the end of the house.

For the garden lover, escorted garden tours are scheduled usually twice daily from the Old Court House; they provide an unusual opportunity to visit, study and film many of the fascinating old gardens.

To complete the picture story of Williamsburg's place in colonial history, the movie maker should take a side trip by automobile or sightseeing bus to Jamestown, site of the first permanent English settlement in America. Yorktown, on the other side of Williamsburg, where the British forces capitulated to Washington, should be visited for shots of the reconstructed battlefields there. Thus, early American history, from its beginnings at Jamestown, could be traced through its most significant days at Williamsburg to the winning of colonial independence at Yorktown.

(America's Williamsburg, a forty eight page, paper bound small octavo volume, written by Gerald H. Bath and photographically illustrated by Wendell McRae, may be obtained for sixty five cents from Colonial Williamsburg, Inc., Williamsburg, Va. Both typographically and pictorially beautiful, the booklet is recommended to movie makers as a guide in their filming and title writing.—*The Editors)*

Don't forget Fido!

[Continued from page 189]

and frame your picture for the immediate action and no more, concentrating upon the point you want to record and, later, the audience to understand. So move up close enough to eliminate disturbing detail in the surroundings.

I have had much success on sunny days in using a light walled room and letting the sunlight from a window be my spotlight for the subject. The background I illumined with the blue glass No. 2 flood bulbs, although there were many times when only reflector boards were needed. Under these conditions of indoor filming, you would, of course, be using the Daylight Kodachrome without the conversion filter for Photofloods.

Any small section of a light walled and bright room can be used successfully in this way, which could include the kitchen, bedroom, bath or living room. The porch is also a good spot. In the summer the family gather there, your pup's water dish is there—perhaps his cushion or bed—and much of interest may be going on.

There are two excellent reasons for using natural illumination (sun and sky light) as much as possible. First, there is not the additional heat created by the flood bulbs, and second, the scene will be taken under more normal conditions and will result in far more natural pictures.

There are so many interesting, everyday scenes to film. Feeding: how and what you mix for your dog's dinner, giving it to him, his eager eating, the empty bowl and, in conclusion, his grateful look and his wagging tail of thanks. Similarly charming sequences can be made of bathing, grooming, playing and sleeping.

Little tricks (if he does any) are always sure fire. Then we have mischief and manners: turning over the knitting basket and having a grand time with the ball of wool; hiding under the covers at the foot of your bed to escape being scolded; sitting close and getting his ears rubbed, while looking up into your face adoringly; happily gnawing his bones

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(and please give him lots of shin or knuckle bones!) and then digging a hole to hide his treasure. (I hope not in the best rose garden!)

Then there are picnics, swimming at the beach or pool, ball and stick retrieving, obedience lessons (if you are interested in a well mannered pup), going for a walk with you, or a run as you ride out on your pony or horse. Which reminds me of a valiant little brindle Scottish terrier I once owned. who loved these runs so much. He seemed to anticipate the days we went fox hunting. For, no matter how carefully he was shut up, he invariably got out and joined the pack. His short, stubby legs were amazingly fast and, more often than not, he kept up to the end, coming in at the kill panting with canine pleasure!

There is no end to the number of delightful dog sequences. And, whether you film a full treatment outline or just take episodes, the point is to take something! Then, years later, you will have those pictures of your beloved dogs so many of us wish we had taken.

Don't put it off. Get started today, and here's wishing you every success.

Yosemite... in the spring

[Continued from page 194]

tions or study the topographic map and you can find out where each view was taken. It's a cheap way to spend an evening, and the next day you can shoot a framework of scenic gems which can be filled out later with whatever other scenes suit your fancy.

BRIDALVEIL FALLS

Yosemite Valley is about seven miles long and one mile wide. On both sides of the lazy Merced River are marvelous tree lined highways, with sublime views at every bend. Spend some time driving around before shooting. Too often the film gets used up with the best views still ahead.

At the photo shop they say that women can't resist pictures of Bridalveil Falls. Sentimentality, no doubt. Perhaps that's why men prefer Half Dome. But Bridalveil is for movies, one minute floating off to the left, the next to the right and sometimes straight down for 620 feet. Only a movie camera can do it justice. Afternoon light is imperative, while near suppertime there is a rainbow arching its foot.

EL CAPITAN

Continuing east up the valley there is a sign, *View of El Capitan*. You'll call it one long pan, as you swoop from the Merced River up the 3000 feet of polished granite. Pan it slowly. You will never find anything more deserving. On up the valley are others, the Cathedral Spires, the Three Brothers and Sentinel Rock. Go easy on the film, because you ain't seen nothin' yet.

YOSEMITE FALLS

Under Sentinel Rock is the first of the large meadows in the upper (east) end of the valley. From here you first see Upper and Lower Yosemite Falls, dropping out of a notch in the skyline a half mile above. The thundering 1430 foot Upper Falls is the highest in the world. Good shots of the two together can be had from the Four Mile Trail to Glacier Point, if you are tired of panning. Also walk south across the meadow from the Yosemite Church. There, at the very edge of the trees, a wide angle lens just includes both falls, with the church in a grove of trees at the right. With sun on the church just after noon, the picture is a masterpiece that is seldom seen. On the road to the foot of the falls near Yosemite Lodge is a site for a spectacular pan down between tall trees. With water it is usually best to follow the direction of flow. It seems much smoother.

THE HALF DOME

Everybody takes Half Dome. Don't miss it from Sentinel Bridge near the general store. A wide angle lens just barely includes Half Dome and its reflection—if you turn the camera on its side! So use the standard lens and pan. You often hear it said, "Take two shots instead of panning." Often that is advisable, if there is no important relationship between the two. For pans have a bad name, and they deserve it. But, if you always use a tripod, pause a few seconds at the start, pan slowly to the more important subject, pause a few seconds and cut, you should get by. You will even find that well planned and well executed pans can give a movie a smooth flow of movement achieved in no other way. The only good rules are *be careful* and learn from a wastebasket full of sad experience.

VERNAL FALLS

Mirror Lake is small but the view is big. Have patience waiting for the reflection, since the light is best when the sun is higher—but the water rougher. From Happy Isles walk about a mile to Vernal Falls. Often called the most perfect of waterfalls, its 317 feet of classic beauty needs afternoon light. Go on up the 627 steps of the Mist Trail to the top. You arrive soaking wet, wishing you had a synchronized lens squeegee to shoot the rainbows you saw. For pictures of the rushing Merced River along the way, a speed of twenty four frames a second is usually more impressive, but change back to sixteen frames for the higher falls like 594 foot Nevada, just above Vernal. The big ones need no stretching.

THE FIREFALL

Glacier Point has several good views with no panning needed. Don't forget the shot straight down at Camp Curry and its swimming pool. It is 3214 feet as the crow dives, and twenty five miles by auto. On the way back visit the famous wind-blown pine atop Sentinel Dome. If you have a big fast lens, try the firefall from Glacier Point. Start about 7 p.m. with the fire being built in the sunset. Spectacular pictures on Type A Kodachrome can be taken at *f*/1.5 and sixteen frames a second from directly behind the man pushing the coals over the 900 foot cliff. He will appear in sharp silhouette against the billowing updrafts of sparks.

Another time, set up at the very edge of the cliff and take a profile of the coals going down out of sight. At *f*/1.5 and twelve frames a second the scene is almost as sensational as the view you *saw* under your tripod leg, where the thousand lights of Yosemite Valley twinkled 3214 feet straight down! The firefall lasts about a minute and a half. If much longer, it can give the people looking straight up from the valley a major epidemic of pain in the neck. Waste no film on the firefall from the Valley. No movie camera has made it yet.

THE BEST SEASON

When is Yosemite's best season? Unless you are a human interest sharpshooter, don't go between the Fourth of July and Labor Day. The campgrounds are hot and noisy, the trees are festooned with the family wash, kids crawl out from under every rock and the falls have shrunk to unimpressive ribbons. However, that is only in the five square mile valley. Twelve hundred square miles of back country await the hiker or horseman, where Waterwheel Falls and clear cool lakes in granite, snow-streaked settings would make a movie by themselves.

Few people realize that California has fall colors, but in October leaves of the dogwood, maple, oak and others put on a show that will surprise many of California's bragging "natives." Many movie makers think winter the most beautiful of all, with winter sports thrown in for action. Yosemite is an all year park that has everything.

But spring is its greatest season. In May and June the falls roar, the dogwoods, lilacs and azaleas bloom, the crowds are small and the weather perfect—usually. This past winter has been dry and the falls will be smaller. But in May or early June Yosemite Park will still be one of the world's finest subjects for movies—movies that really move.

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8 CLUBS 16

The people, plans and programs of organized amateur motion picture groups everywhere

New York Gala

Seven hundred members and guests of the Metropolitan Motion Picture Club, ACL, packed New York City's Hunter College Playhouse early last month for the group's fifteenth annual Gala Night.

Featured on the program was *Adventure on the Colorado,* 1947 Maxim Award winner by Al Morton, FACL, of Salt Lake City, for this film's first public screening in the New York metropolitan area. Other outstanding pictures presented were *Dineh,* by Henry E. Hird, FACL; *Little Intruder,* by Joseph J. Harley, FACL; *A Few Trees, Please,* by George Mesaros, ACL, and *Each Shining Hour,* by Martin Drayson.

Frank E. Gunnell, FACL, club president, presided at the gathering, with Mr. Harley serving as general chairman of Gala Night arrangements. James W. Moore, ACL, editor of Movie Makers, spoke briefly during the intermission ceremonies on *Choosing the Maxim Award Winner.*

New club at Blue Island

The Blue Island (Ill.) Movie Makers held their first meeting in the Central Park Field House and elected Wilbur Tousley as president; John Reed, vicepresident, and Helen Huster, secretary treasurer.

Dayton slate

At a recent meeting of the Dayton (Ohio) Amateur Movie Makers Club, ACL, the following officers were elected for the coming year: Milton Bolender, president; Lawrence Metzger, vicepresident, and Charles Wilkinson, ACL, secretary treasurer.

The winners of the club's annual prize contest were Frank Betz, with *Camp Maple Sugar;* Mr. Bolender, with *Cycle of Life;* L. Terry, with *Christmas;* Lyman Everhard, with *Cine Wanderings,* and Mervil Anthony, with *Woodchuck vs. Woodcraft,* in that order.

Activities in Denver

Recent activities of the Denver Cinema League stress the showing of films to shut-ins, a kindness which is greatly appreciated by those crippled or ill children who do not get a chance to go to regular movie theatres. Since starting this service, the Denver club has had more than a hundred requests to screen pictures.

Detroit operations

Devoting most of the 1947 cine season to a film on the golden jubilee of the automobile, the Detroit (Mich.) Cinema Club, ACL, will concentrate this year on a contest, the unusual aspect being that the public is going to be the judge. Naturally, this will change to some extent the basis for selection of the winning films.

Edison contest

The winners of the seventh annual cine salon of the Edison Camera Club, ACL, in Chicago, were as follows: in the 16mm. class, O. J. Bergman took first with *Country Life;* Harold Steiner, second with *Christmas, 1946,* and Glenn Bowers, third with *Vacation, 1947.* In the 8mm. class, D. A. Dinsdale won first prize with *Selected Shorts;* C. F. Bowman, second with *Here and There,* and Emily D. Novotny, third with *Northwoods, 1947.*

Fond Du Lac elects

Recently elected officers for the Fond Du Lac (Wisc.) Movie Makers were Gerald Holzman, ACL, president; Arthur Spieckerman, vicepresident, and Gilbert Giebel, ACL, secretary treasurer.

Activities in France

Taking just a small portion of the club news of some sixty clubs which are affiliated with the Fédération Française des Clubs de Cinéma d'Amateurs, ACL, which has its headquarters in Paris, we find that they are doing much the same things as are done by our clubs. Some are holding elections, others are having contests and still others are making club productions. The reporting clubs were situated in Touraine, La Rochelle, Nancy, Nantes, Marseille, Lille and Paris itself.

New Zealand competition

A Dominion-wide contest, reported to us by the Auckland 8 Movie Club, ACL, in New Zealand, gives the following winners for this important amateur filmers' competition; first, *Stolen Fun,*

Alexander M. Young

DETROIT Cinema Club, ACL, installs new officers as K. D. Henry, past president (left), passes the gavel to president elect A. J. Lustig. W. C. Brame and M. K. Adams (left and right center) are the past and present secretaries.

PIONEER Valley president J. E. Hyde, ACL, scans film for Springfield, Mass., club as K. W. Peterson (left) and C. D. Brainard watch.

by A. D. Lambourne, of Auckland; second, *Jill and a Caravan*, by B. F. Appleyard, of Wellington; third, a tie between *The Frog Prince*, by P. B. Sutcliffe, and *Nature's Jewels*, by H. R. Gilmour, both of Auckland; fourth, another tie between *Puppets*, by L. A. Miller, of Auckland, and *West of Lake Wakatipu*, by R. A. Evans, ACL, of Christchurch.

Merz Night Three films were shown recently by George Merz, ACL, on a one man program of the Amateur Movie Society of Bergen County, in Hackensack, N. J. These were *Ringside Seats at Home*, an Honorable Mention in 1947, *Thirty Miles at Sea* and *In Another World.*

Metro programs Recent programs of the Metro Movie Club of River Park, in Chicago, have included *Canyons of the Southwest* and *Monument Valley*, by Edwin Cooke; *Panarthrodesis* and *Chicago*, by Don Barber, ACL; *Vanished Vacation*, by H. H. Bennett, ACL, *Africa Safari*, by E. O. Sessions; *The Invisible Builder*, by Dr. C. Enion Smith, ACL, and *Our Dreams Come True, Northern Minnesota* and *Holiday Spirit*, by Willard Friberg.

Ring, rice and reel

[Continued from page 193]

outdoor filming. This vantage spot on the church steps is your chance to get sparkling and spontaneous footage of the entire bridal party without the complications of artificial light.

Receptions bring out every one
To toast the bride and share the fun!

The real gaiety of the wedding day is most in evidence at the reception, when the newlyweds can really relax for the first time and greet their guests and well-wishers. The reception line should be the chief focal point for the cameraman; since the accent should always be on the bride and groom, the soundest camera position seems to be for a two-shot composition over the shoulders of the guests, as they proffer their congratulations. The cutting of the wedding cake and the toss of the bridal bouquet are two dramatic moments that should appear in this movie memory book, and any closeups you can get of the guests will be treasured in later years. A pan shot across the array of gifts will preserve them in all their splendor before they are relegated to everyday duty in the new home.

No party ever ends too soon
To start the happy honeymoon!

If the honeymoon departure of the bride and groom is made early enough in the afternoon to permit outdoor pictures, you should certainly include the bridal car and all its trappings. Show the couple as they slip out the back door and into the waiting auto, and catch those goodbye waves as they head down Honeymoon Highway.

Should the hour be too late for exterior scenes, catch the last embraces and farewells, with the bride and groom standing amidst their luggage, and fade out to an end title spruced up with wedding bell stickers.

Sound like a good day's work? It is; but for the stars of the picture it will be a cine souvenir that all the money in the world couldn't buy.

The baby sitter

[Continued from page 192]

Back to Dad in his chair. Turns on the music again. Lights his pipe. Stops. More disgust.

In the bedroom. Feels the baby's diapers. Wet. Diaper changing.

Dad in his chair. Barely sits when he is again interrupted. Closeup of clock with a note pasted on the face, *"Feed the baby at 3:00."*

Feeding scenes. Dad has lots of trouble.

Dad again in his chair. Looks very happy. Music continues. Hears the baby. Ignores him. Hears him again. Resignation and disgust. Rises.

Dad lying in the baby's crib. He pulls the blanket over his head.

Cut to shot of Baby seated in front of the radio. Very happy. Fadeout on extreme closeup of his big smile. *The End.*

After this draft was made, I went over it checking on lighting problems and camera positions. There were shots of Dad and Baby in the living room, bedroom and diaper changing scene on the bathinette. Since this latter contraption was in the bathroom, I was stuck for a place to put the camera. This was solved by planning to move the bathinette into the bedroom. I also found that with the crib in the corner of the room a person putting the baby into bed would obscure with his back anything which the baby was doing. This was improved by moving the crib from the wall, turning it at an angle and putting the camera tripod on a chest so that I could shoot over the footboard. This second run-through, made with the viewfinder of the camera, is the time to be sure that you have noted which shots are long, medium and closeup.

The next problem was the selection of the record to be played. I tried several and decided that something with a pronounced rhythm would be best. It could be started with the picture; then, since one side would not carry through the reel, the needle could be moved back and part of the record replayed. I used a Victor recording of

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SPRING CLEANING

SPRING cleaning is not alone a habit of good housewives. It is really a habit of the human mind. The year's rebirth stirs men and women to achieve freshness in action and viewpoint. This is, of course, true of movie makers.

Spring cleaning for filmers is intelligently expressed in something more than going over cameras, lenses and other equipment. That is one of the obvious manifestations of the vernal urge, but this can go much deeper. What about the accumulation of odds and ends of footage that survived the autumn editing spurt? How much of it *can* be worked into acceptable reels? How much is definitely useless? Are there half formed film plans, left over from last spring, that should be brought into realities? Are there friends of whom you have wanted to have records for a long time?

Clean equipment and footage of flowers are not the whole answer. Both are fine, but both need additions in the way of new thinking and a stirring up of the sluggish, winter chilled imagination. On to bolder things is the wise motto for a spring filmer.

Fitzgerald's Omar bade us to fling into the fires of spring the winter garment of repentance. That may be sound advice from the viewpoint of a wine bibber, but it is a bit dubious for a movie maker. Repentance about imperfect shooting is an excellent spring tonic. What mistakes we saw in our screenings of the recent winter must not be repeated in what we are going to do this spring. We should not bubble up with spring exuberance only to explode into incoherence. Spring madness does not belong in camera work.

Along with the airing blankets and the swept and turned out rooms, let us air out our minds and brush up our perceptions, for a year of filming that will be both new and better. Spring cleaning time is here.

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The Amateur Cinema League, Inc., sole owner and publisher of MOVIE MAKERS, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Five dollars a year.

AMATEUR CINEMA LEAGUE, INC., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

Muskrat Ramble, but anything similar will do equally well.

Since this picture was designed for only one roll of film, each scene was assigned a definite footage. About ten percent of the total was reserved to compensate for errors. Although I was fortunate and came out just even, it is wise to take the titles at the end of the film and adjust their length to available footage. While it is possible to take this picture with the scenes in sequence, there are enough changes in lighting and staging that they far outweigh the task of cutting and editing. Therefore, the scenes were numbered and shot according to their location in the house.

At this point the opening sequence had been expanded to the following:

MS. Dad in his easy chair. Smoking his pipe. Contented expression. Record album propped up on radio. Note fastened to the cover. Shoot from right. 2 ft. (8mm.)

CU. The note. Show enough of album in background to establish that the note is that in first scene. 2½ ft.

MS. Dad in his chair, pipe in mouth. He beats out the rhythm. Stops. Listens. Nods his head knowingly. Turns down the record player, rises and moves out of camera range. Shoot from left and closer than opening scene. Lower tripod. 3-4 ft.

The balance of the script has been similarly treated.

The lighting was done very simply with three No. 2 reflector Photofloods and one No. 2 flood bulb in a metal reflector—all with clamp attachments. The scenes of Dad were made in the corner of the living room. His chair and radio were moved out from the corner so that one light could be shone on the wall to wash out most of the shadows from the main lights. These latter were almost directly in front of Dad, with two on one side and one on the other. Titles and closeups of the radio record player used two lights head on and quite close. The crib shots in the bedroom were lighted the same as Dad and his chair. Closeups of the baby required only two lights, with a third or fourth added for the medium or longer shots. Lacking a light stand, a folding clothes drier held a pair of lights and the backs of chairs supported the others. Using Type A Kodachrome, the exposure varied from $f/2$ to about $f/5.6$.

So far all of this planning and writing had increased what might be called the total time in making the picture. But it also had many practical advantages. Now, with the assistance of a fellow amateur, the entire picture, including the titles, was shot on a single afternoon. In fact, shot twice, for my friend shot each scene first with his 16mm. camera and then repeated with my 8mm.—as I played my rôle of Dad. The shots of Dad only were made while my wife took the baby out for his airing. When The Boss returned, we filmed his scenes—including the then quite necessary diapering. His feeding time found us ready, and Dad even enjoyed a cup of coffee between spoonfuls of Pablum aimed at the baby. *Similar pictures made offhand in the past have taken hours on several days and have generally wasted a lot of film.*

The final test came when the footage was returned from the processor. Cutting and editing removed only inches of film. The picture told the story swiftly and smoothly. There were laughs and chuckles from the audience at the right moments. The music adds immeasurably to the picture, and no audience to date has failed to demand a second or third screening.

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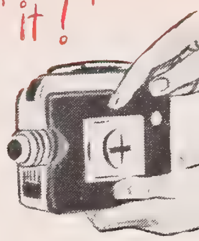

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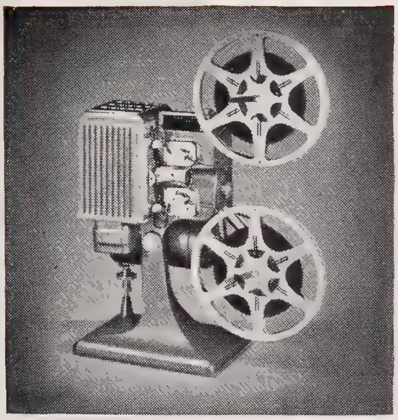

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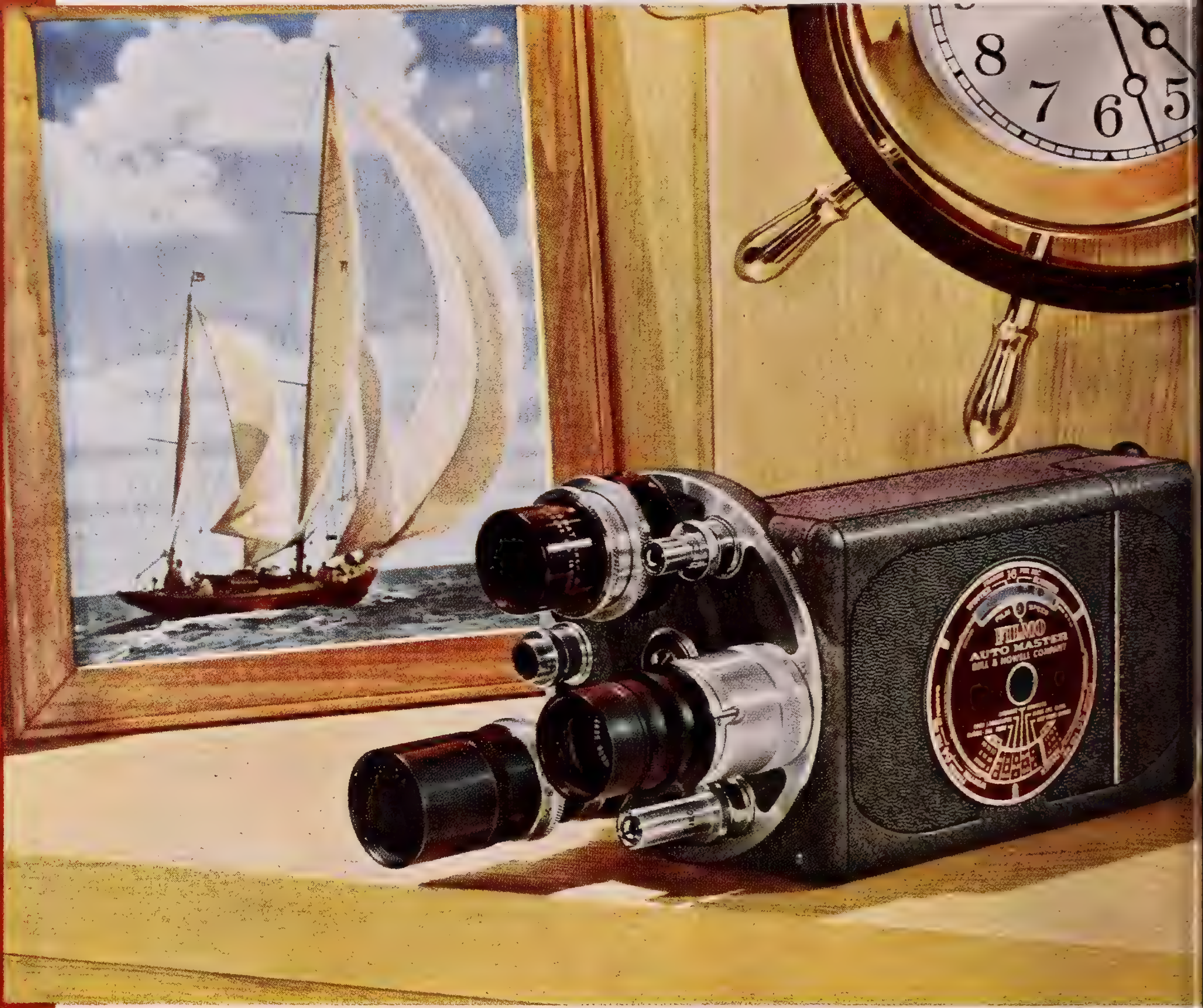

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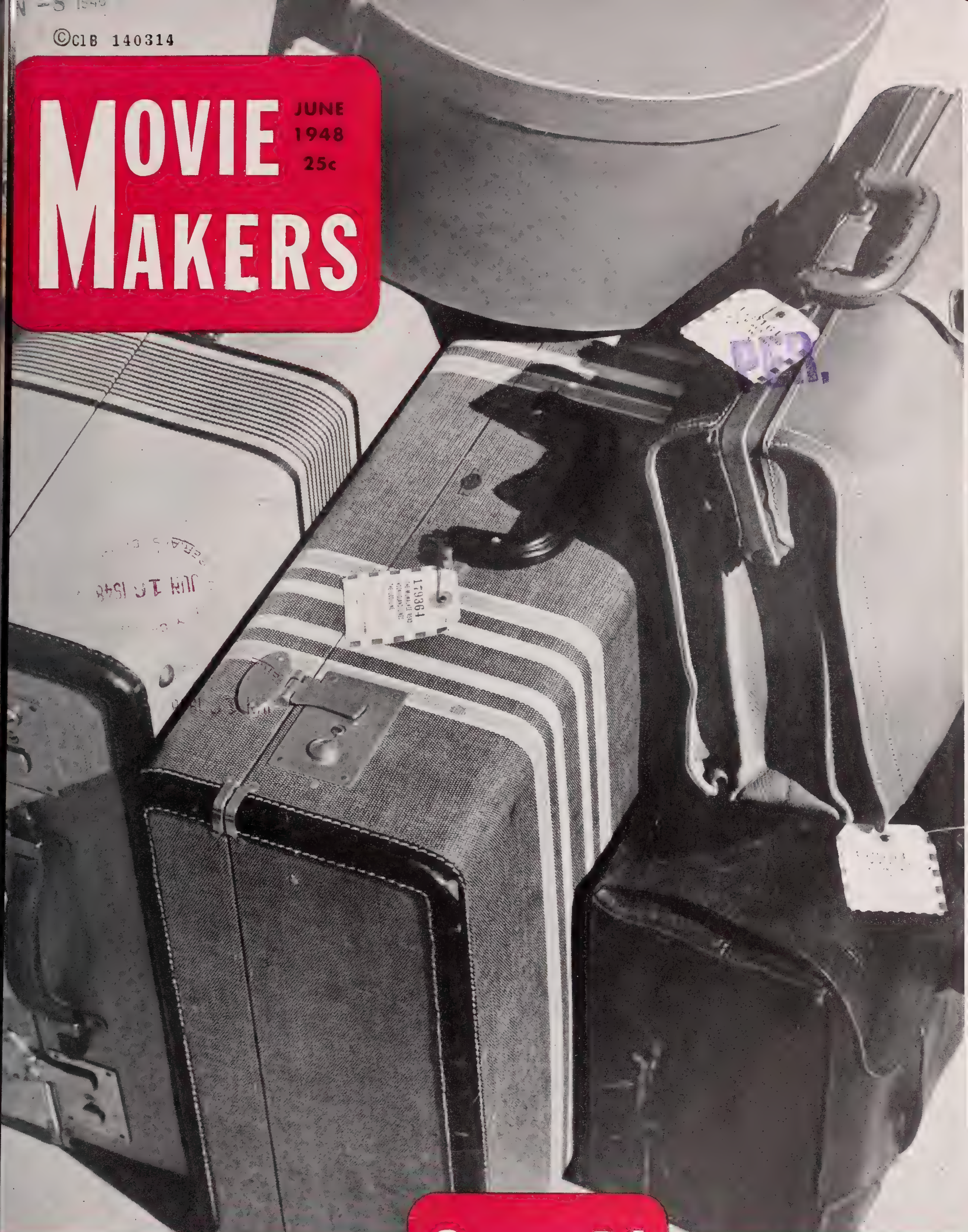

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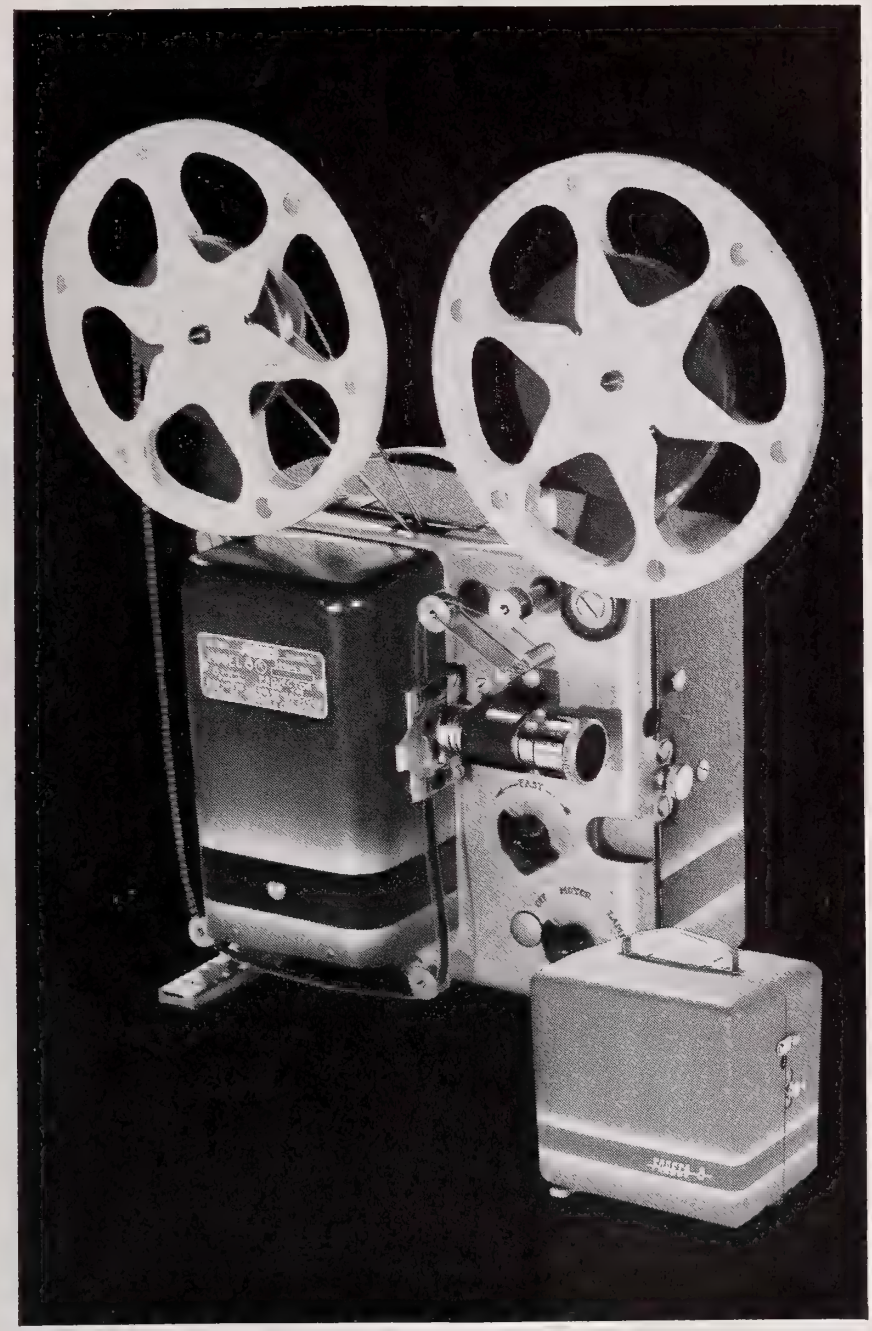

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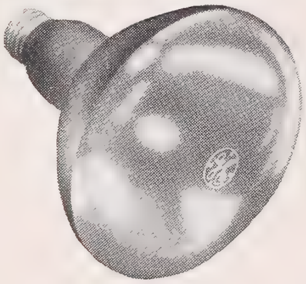

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MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

June
1948

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Cover photograph by Harold M. Lambert from Frederic Lewis

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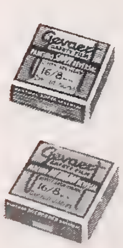

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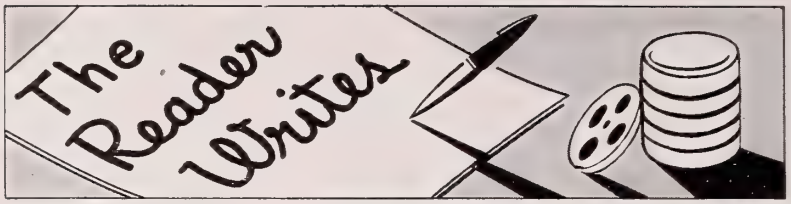

This department has been added to MOVIE MAKERS because you, the reader, asked for it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

STORY BOARD HELPS

GENTLEMEN: I enjoyed your *Story Board* layout in April MOVIE MAKERS very much. Although it's work, good movies can't be made on inspiration alone. I made *Nantucket Turnabout* that way, but I have come to realize that there was lots of luck in the final result.

RICHARD V. ELMS, ACL
Great Neck, N. Y.

DEAR MOVIE MAKERS: Kenneth Stubbs, in *Planning With Pictures,* ably sums up his case in the last paragraph by stating: "You will find that your story board works for you. When you are satisfied with its development, you may then be positive that you will produce the finest movie you have made thus far."

Amen to that! Although I always work with written outlines, the final results invariably lack a few scenes which would have smoothed out the continuity. No doubt this could be eliminated by a well made story board.

The advice we amateurs need to have hammered into us most of all is planning, Planning and PLANNING! Then, when the planning is complete, shoot.

HARLAN M. WEBBER, ACL
Schenectady, N. Y.

Artist and writer Stubbs has more to say on adapting the story board technique to amateur filming. If MOVIE MAKERS readers want to hear it, they should let us know.

WELCOME TO VIENNA

DEAR SIRS: If some of your ACL members visit Austria in the future, let them know my address. I will be glad to welcome these movie makers in Vienna and to show them my home town.

MAX SCHUTTE
Doblinger-Gurtel 8./5
Vienna XIX, Austria

LEAGUE LEADER IN COLOR

DEAR MOVIE MAKERS: After reading in the April issue of MOVIE MAKERS the percentages of color and black and white films which were submitted in the 1947 Ten Best contest, it seems a waste of time and money for the League to issue membership leaders in black and white.

Wouldn't it be better to offer these in color? I would gladly pay an additional charge for a Kodachrome leader.

O. L. TAPP, ACL
Salt Lake City, Utah

It would be better, indeed! A League leader in Kodachrome, long delayed, is now in planning.

EXPOSURE PROBLEM

DEAR EDITOR: In re Messrs. Boichot and Heffernan and the exposure problem—"overexpose" a light object and "underexpose" a dark colored object, etc.

Exposure indicated by the meter will render the area read at the *middle* part of the reproduced tone scale.

That would make a light area read by the meter too dark. So boost it by increasing exposure. But if you read a dark object and reproduced it as a middle gray, it doesn't look good. So move it down the scale by reducing exposure.

Weston has their "A" and "C" positions which do it automatically.

ELWOOD WARD
Lake Hiawatha, N. J.

To a degree. The "A" and "C" positions flanking the "normal" arrow on the Weston meter dial indicate one full stop less and one full stop more exposure, respectively, than the normal position. As such, they also mark the exposure range of color film, which is 1 to 4.

In view of this short range, Weston does recommend, for a good overall exposure, setting the "C" position opposite the light value measured from a scene's brightest color—thus confirming reader Ward's comment.

SPLINTERS PLEASES

DEAR SIRS: Thanks for your editorial, *Splinters*, in April MOVIE MAKERS. It's people like Mr. Hartshorn who take the joy out of life.

GILBERT GIEBEL, ACL
Fond Du Lac, Wisc.

FILMS FOR THE FEW?

GENTLEMEN: I would like to suggest that, in addition to your reviews of Hollywood films, you institute as a regular feature extended reviews of non-Hollywood films such as *Beauty and the Beast*, *Farrebique*, *The Stone Flower*, *Furia* and *The Raven*.

Such films seldom circulate outside of a few big cities. But with your New York location it should be possible to collect and publish much interesting information which would not otherwise be available to amateurs in the sticks. Since the readers would not, for the most part, ever have an opportunity to see the pictures in their local theatres, the discussions ought to be considerably more detailed than has been the case in dealing with Hollywood movies.

Paul R. Stout, ACL
Chicago, Ill.

Movie Makers has intentionally limited its reviews of theatrical films to those which our readers *could* see—in the belief that such comments would be more generally helpful.

However, we share with reader Stout his admiration for the fine foreign films mentioned. If detailed reviews of such pictures—although unlikely to be seen by the majority—interest our readers, we shall be glad to hear from you on it.

A GREAT HELP

Dear Sirs: As a beginner I have found your publication a great help, particularly the *Question and Answer* column and *The Clinic.*

I note that your December, 1947, issue had a survey on 8mm. cameras. Would it be possible to secure a copy of this issue?

Harold C. Arnold
Saskatoon, Sask., Canada

The popularity of Movie Makers equipment surveys has already exhausted our December, 1947, and February, 1948, issues, in which 8mm. and 16mm. cameras, respectively, were surveyed.

Questions AND Answers

Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers,* c/o Movie Makers.

HOW BIG?

Dear Sirs: I have adapted the lens mount of a telephoto lens from my 35mm. miniature camera to fit it on my 16mm. movie camera. On the cine camera's visual focuser the results look fine. But what magnification will I be getting using this lens on 16mm. film?

H. A. Wallace, ACL
Bulawayo, S. Rhodesia

The magnification of a given lens used with a given film size may be determined easily through the following formula: R equals i/o. In this formula, "R" is the number of times of enlargement, "i" the size of image and "o" the size of object, in linear dimensions.

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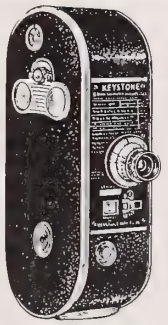

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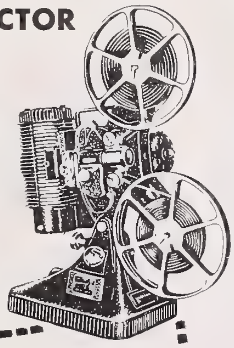

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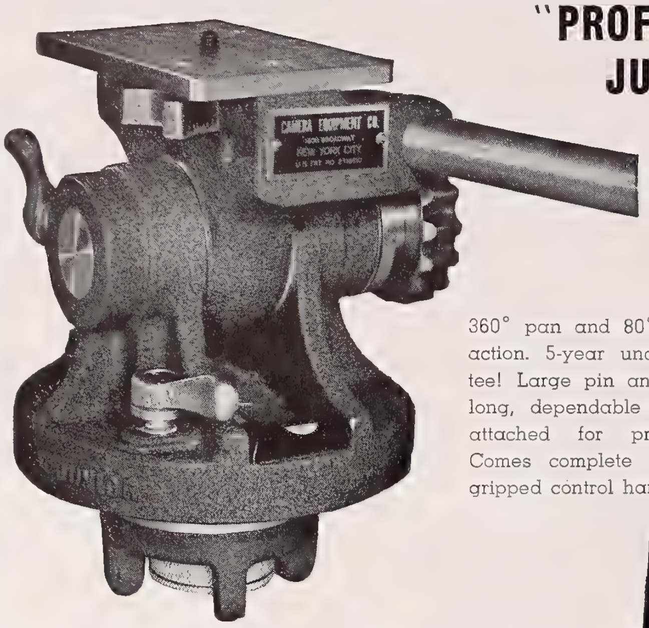

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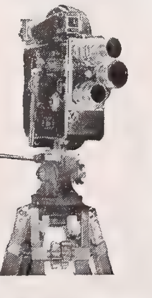

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screen that I could use in showing movies outdoors.

Also, I would like to make my own beaded screen but I find it hard to locate any source of the necessary glass beads. Can you help me on these two problems?

Fred G. Anger
McKees Rocks, Penna.

For an outdoor screen, impervious to weather, try Aluminox A, a flexible aluminum paint manufactured by Subox, Inc., 348 River Road, North Arlington, N. J.

Glass beads suitable for a projection screen can be had from Walco Bead Company, 37 West 37th Street, New York City. The No. 10 Ballotini is a good size. You will need 6 ounces for each square foot of screen surface.

THE SWAP SHOP

In this column Movie Makers offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop,* c/o Movie Makers.

FILM CHAMBER FOR CAMERA AND TUBES

Dear Sirs: I want to trade a used but like new 100 foot film chamber of the Ciné-Kodak Special for a Ciné-Kodak Magazine 16 with 1 inch *f*/1.9 lens and a complete lens extension tube outfit for the Special, both new or like new.

The trade may be made directly or through the consulates.

Jose Estadella
Plaza de Espana 24-1º
Lérida, Spain

PARKS FOR NORTHWEST

Gentlemen: I think your Swap Shop is going to fill a great need for amateur movie makers.

I have some perfectly good 16mm. footage of Vernal Falls in Yosemite, considerable footage of Yellowstone and other shots that I would like to trade for some logging footage in the Pacific Northwest and Bumpas Hell in Lassen. I will be glad to send inquirers a list, but am interested only in Kodachrome.

W. R. Homan
7859 South Shore Drive
Chicago 49, Ill.

NOTE: The Swap Shop is intended for the individual trading by our readers of items of equipment or personally made, amateur film footage — either 8mm. or 16mm.—as offered in the notes above.

Movie Makers can no longer accept swapping offers involving commercially made pictures.

Closeups—What filmers are doing

To Them That Hath Note: After passing January, February and March on the Florida Gulf coast, and thus needing a seaside vacation about as much as another head, what do you think happens recently to George Merz, ACL, of Clifton, N. J.? He gets a seaside vacation, of course—a week long, at Atlantic City, all expenses paid and for two!

It came about in this way. Television station WABD, the Du Mont outlet in New York City, had become involved, rather recklessly, in a contest for amateur films. Not that these pictures are not being presented occasionally by television. Trouble was, WABD wanted *only* amateur films on the limited subject of video in the home—and they were not getting many contest entries.

So, we suggested they ought to see *Ringside Seats At Home*, Mr. Merz's 1947 Honorable Mention award winner, which *is* on television in the home. So they did see it, and Mr. Merz won the contest, and there he was stuck with another vacation.

Apparently nothing being impossible in Hollywood, either inside or outside the studios, we are prepared to accept the fact that an amateur movie maker can take over an Auricon single system sound camera and calmly produce a creditable picture on 16mm. sound Kodachrome. Besides, we've seen the picture!

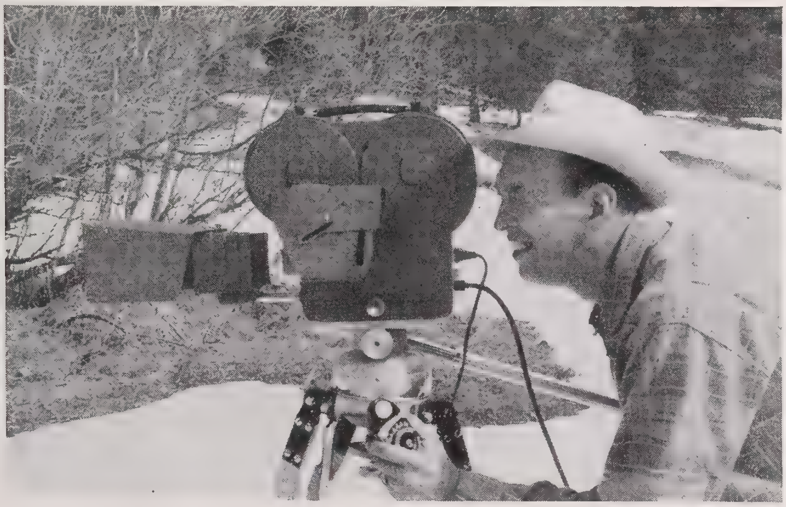
The Smeese Hunters is the name, and Jack Helstowski, of Los Angeles, was the cameraman and sound technician. Working with him on the original story was J. L. McCollum, who also shared acting honors with Mr. H. Supporting players were Lucille McCollum, Zinon Banowic and Ruth Helstowski, with the farcical actions staged on location in the High Sierras.

For the truly adventurous filmer, we have a couple of opportunities which we should like to bring to your attention.

To begin with, there are still a couple of empty seats in the Al Morton-Jack Brennan Colorado River trip planned for this coming summer. Those of you who have seen Mr. Morton's Maxim Award winning *Adventure on the Colorado* will know what *that* means. The trip this summer, of about three weeks duration, will begin at Lee's Ferry, Arizona—where last year's left off—and run the lower part of the river which flows through the Grand Canyon.

The other opportunity is to go big game hunting and filming in Africa under the guidance of Captain K. J. Drysdale, FRGS, who has served the Duke of Windsor, when he was Prince of Wales, in the same capacity. Running fifty five days, the safari will cover seven famous areas on the Dark Continent. Ask the American Express Company about Royal African Safaris, if you're interested.

Across the Threshold: In from Chicago for an afternoon's visit last month was Arthur H. Elliott, ACL, one of the Windy City's outstanding film men and twice president of the Metro Movie Club of River Park.



JACK HELSTOWSKI, Angeleno amateur and producer of *The Smeese Hunters*, lines up a shot through the parallax-correcting viewfinder of the Auricon 16mm. sound camera.

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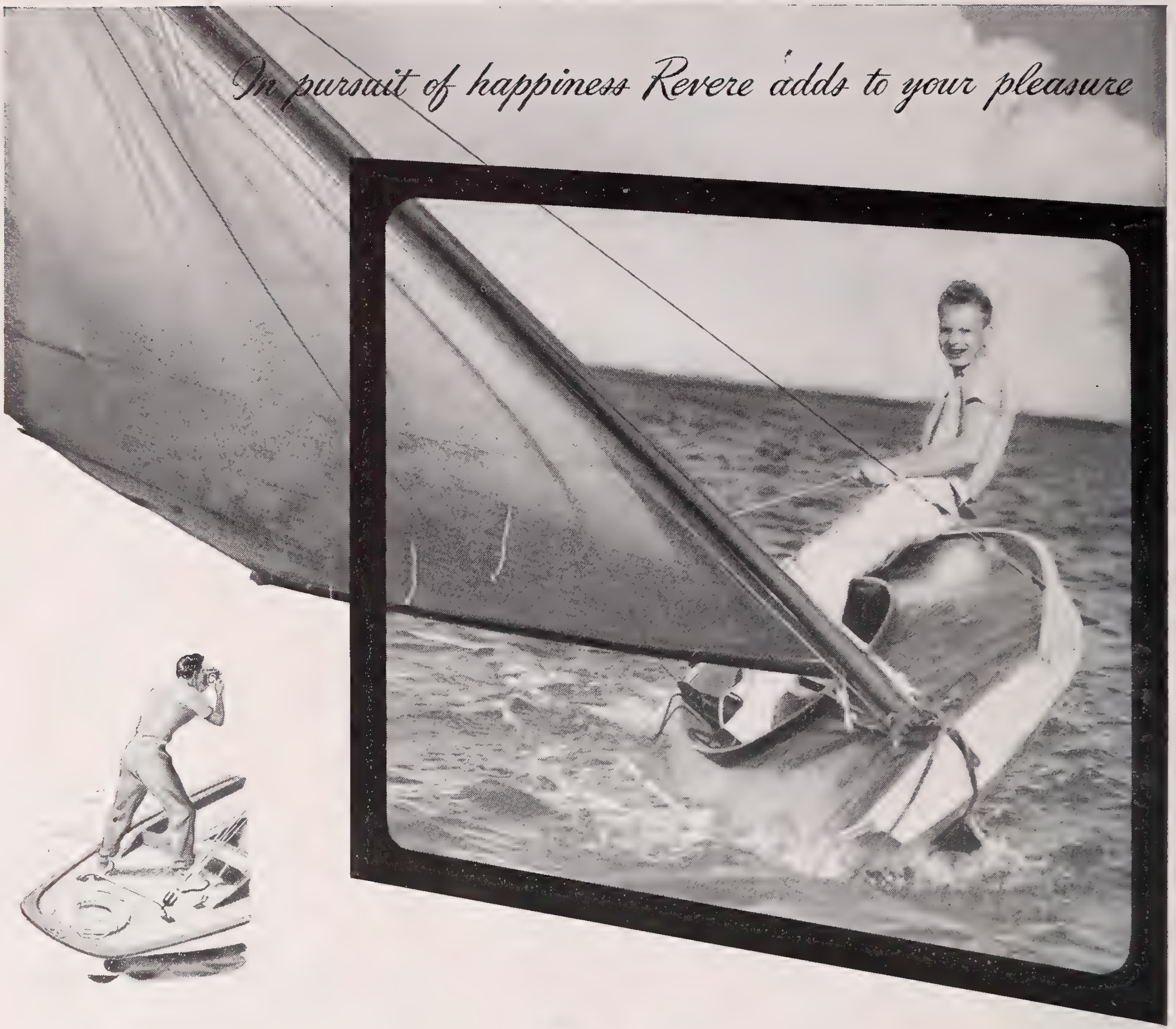
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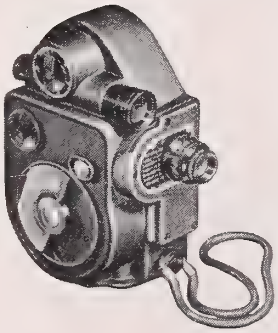

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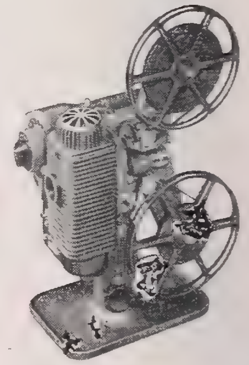


PARADE PICTURES

Hints for the holiday movie maker headed for Main Street

PHILIP WILSON

Harry Menkin from Frederic Lewis

A HIGH ANGLE, clearing the crowd but keeping it as a foreground frame, is good composition. But the back lighting would be tricky with color film.

WHAT does the Fourth of July mean around your house? A lazy day at home? A picnic at the beach? Or a parade on Main Street? It's our guess that the colorful column of kids and khaki, flags and floats, will get a majority of the votes. And, if it's a parade you're heading for, sure it's pictures of it you're planning as well. And, as a matter of fact, a little advance planning is not a bad idea for parade pictures.

You should be able to read up in the papers, or inquire of the parade committee, what the route of march will be and when it is planned to shove off. Find this out a few days in advance, and then drive (or better still, walk) over this route making mental notes on good camera positions. These will be determined by the following factors, in order of importance: front or nearly front lighting on the advancing parade; accessibility to and away from these positions, for quick changes; simplicity or comparatively neutral tone of background.

Now, if you have a filming friend down the street, enlist him in the adventure. For, plans or no plans, *you* cannot be every place at once, and this is clearly a case where two cameras are far better than one. Let's say that there are two of you combining on the job. With such a team, one cameraman may then be spotted throughout the entire course of the parade in a fixed position. Ideally, this would be at an opened window of a second floor office or apartment along the line of march. From this vantage point—with the camera resting firmly on a tripod or on the open window sill—your standard lens will give you just about an ideal overall field of view.

The camera viewpoint, of course, should be *up* the street, pointing toward the oncoming columns—not across the street and at right angles to the parade. For closeups of outstanding floats or distinguished figures among the marchers, a medium telephoto (1 inch for 8mm. or 2 inch for 16mm.) will do the trick. But don't attempt to follow moving objects with this lens. If *that* technique seems called for, do it only with the shorter, standard lens.

With one cameraman positioned in this way, No. 2 on the team is now free for a roving assignment. His equipment will be about the same: a standard lens, a medium telephoto and some kind of camera support — especially if the long lens is to be used. But a tripod on the line of march is occasionally regarded by the authorities as a nuisance. You may even share this opinion with them. In such a case, what about using one of the many tripod substitutes currently being offered? You'll find them pictured on page 239 of this MOVIE MAKERS. And any one of them will give you steadier pictures than hand holding.

There is, in passing, a psychological advantage in using a tripod which you may wish to consider. You might think, off hand, that it would attract attention to your activities and have everybody staring at you. This *is* the effect at first, but disregard it. Here's the technique. With your camera supported on a tripod, you can line it up on likely human interest subjects and then seem to forget all about it—and them. You look away, now, in the opposite direction. You act bored, as if you were waiting only for a certain float to come along. The spectators soon forget you're there and then—still without having to bend and peer through the viewfinder—you push the button.

But enough talk of technique. Perhaps more important—and certainly more interesting—is what you are going to film in your picture of a parade. Well, like all activities, a parade has a beginning, a middle and an end. So don't plan on presenting just the middle in your movie. Let's wander over to the park or along the side streets where the various formations are marshalling. There is a world of human interest in a radiant little miss (yours, perhaps) putting the final, fussy touches to her beribboned bike; or a harried matron of honor hovering over the float on which she has worked for weeks; or the impatient band thumping and tootling as it waits for H hour.

Then, along the line of march itself, there are the innumerable human touches which are as much a part of your parade picture as the marching. Keep an eye peeled for the candy butchers and balloon men, the kiddies on pickaback and the kiddies on the curbstone, the policemen and the politicos.

Not only will these scenes add immeasurable interest to your film, but they will aid you in the final editing as well. The point is you can't (and certainly wouldn't want to) film every foot of the passing parade. But, if your camera remains in a fixed position, and if you run it and stop it on the moving marchers, there will be unexplained jumps in the parade's progress. It is here that your human interest reaction shots will save the day. Simply cut one into the gap, and you are again free to pick up the parade.

THE FAMILY FILM

16mm. scenes by Martin E. Drayson

FILMING A FLOWER

How simple equipment, accurate exposures and imaginative compositions will glorify your garden beauties. It's the closeups that count

MARTIN E. DRAYSON

EVERY one likes flowers. And every one *has* flowers—or certainly an easy access to them. Thus, the ability to select some single blossom and, cinematically, to dramatize and present it to an audience in all its superb beauty makes closeup flower filming a subject widely popular among amateur movie makers.

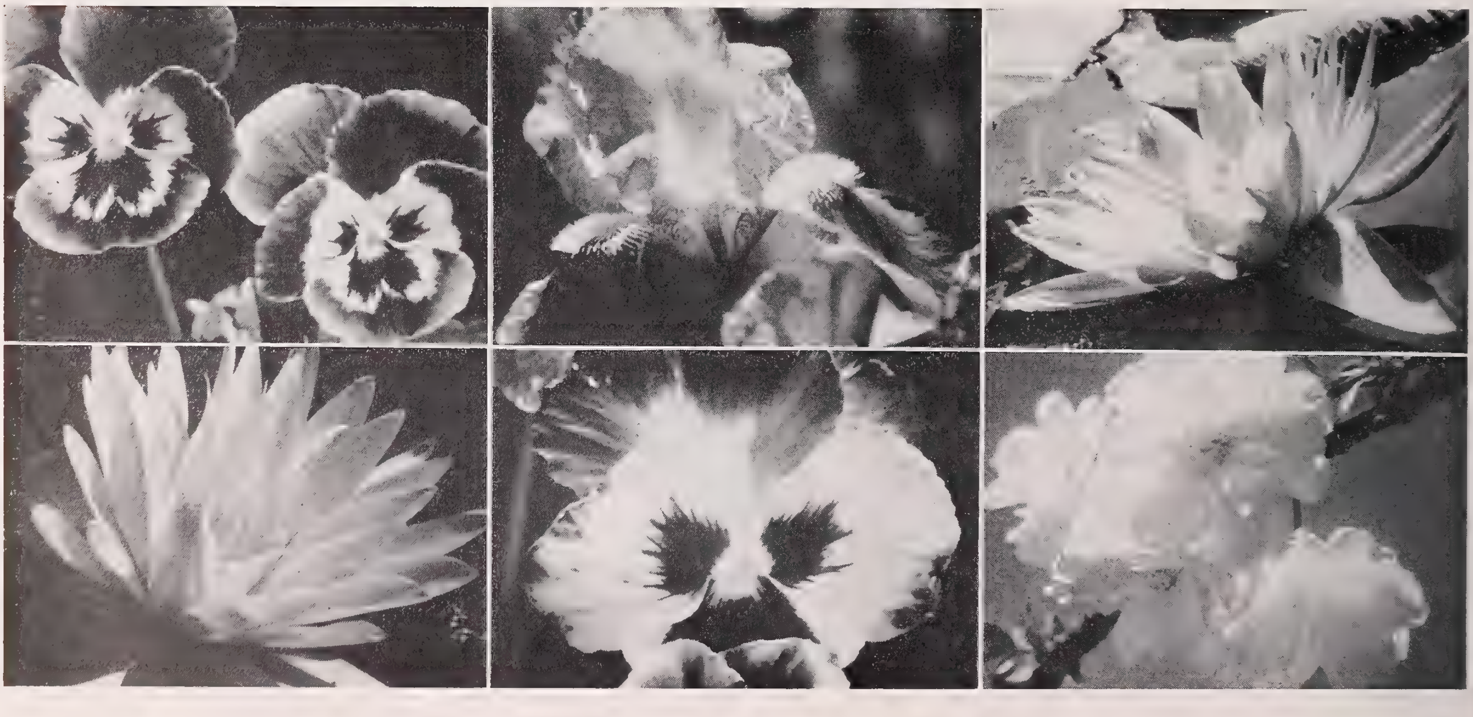
And rightly so. For flowers are abundant throughout the outdoor filming season. They will pose for your camera tirelessly and without compensation. They are varied enough in size, shape and color to suit the personal tastes of every filmer. They are a perfect subject for color film and, best of all, beautiful movies of flowers are simple to make.

MOOD AND MANNER

Generally speaking, flowers should be pictured in a manner characteristic of themselves. The tulip, for instance, is saucy and gay. Arrange your scenes of tulips in such a way that, when finally screened, they will impart these emotions to your audience. Use simple angles, breezy compositions; shoot them in rows, use the "dress formation" technique and wind up your sequence with closeups of several bright tulips of different colors.

The broad face of the sunflower, on the other hand, is straightforward and honest. Shoot from a low angle to emphasize its height; complement its golden warmth with the cool blue of the sky. The orchid is exotic; give its portrait the appropriate atmosphere of mystery and fragility through the use of dramatic lighting and ultra closeup attention. Side or back lighting, to be discussed later, would be unusually effective here.

In closeup work, special embellishment of the flower is important. This treatment enhances the purpose of the filmer in bringing his subject close to the eyes of his audience. The mysterious beauty of pistil and stamen, as in the poppy; the lovely delicacy of the iris, the strength and magnanimity of the water lily, the bold profusion of the magnolia and the velvety impishness of the pansy—all these need the special dramatization of proper lighting, effective background and composition to glorify their extraordinary beauty.



DRAMATIC, undemanding and easily at your service, the flowers of the field are one of the most rewarding subjects in the realm of amateur films. Closeups are the key, with small titlers, accessory lenses, extension tubes and telephotos unlocking the door. Begin with front lighted flowers, to master exposure. Ahead lies the magic of side and back lighting.

EQUIPMENT IS EASY

Certainly, the very little equipment necessary need be a bar to no one. For manufacturers have, in recent years, made available cine equipment for the effective filming of flowers in closeup, which is easy to use and comparatively inexpensive to acquire. This holds true for 8mm. as well as 16mm. work. I have used both and, as the reader will surely agree, the 8mm. cameras, lenses and accessories of today are certainly comparable in closeup performance to most of the 16mm. outfits now used by amateurs.

CLOSEUPS THE KEY

There are many different accessories to aid the movie maker in closeup filming. Extension tubes, titlers, diopter lenses, special closeup attachments and the like will each produce good results when properly employed. A much simpler answer, however, is a telephoto lens of medium focal length. And, if your camera can be used in conjunction with a reflex focusing device which permits you to compose and focus directly through the taking lens, you are that much ahead.

Each filmer will have his or her own best method for closeup work. Whichever of these methods will enable *you* to obtain the best results (in connection with the general recommendations outlined here), this should be the one for you to use.

Capturing this beauty within the confines of a rectangular bit of space with excellent technical results involves a serious approach, patience in selection, care in composition and accuracy of exposure.

In a garden of roses, let us say, do not shoot any or all of them, indiscriminately. Find the best ones, the healthiest, with full grown, clean corolla. Here is one with dew glistening on the petals! (And, if not, don't hesitate to spray on some "dew" when you want it.) Here are two or three together, so arranged that they will look charming within your frame. Ah, here is a beauty—robust and enchanting! But no. For you soon find that its background is too distracting and that, because of its position in the flower bed, you can do nothing about it.

BACKGROUNDS ARE IMPORTANT

Dark flowers are best presented against a lighter background, light flowers against a darker one. A background having a color complementary to the color of your flower is quite effective. Or look for background colors to harmonize with your flowers—red with green, blue with white or yellow, chartreuse with scarlet. Keep in mind that background color must be subordinate to subject. However, should you reach an impasse, a plain background—a square of black velvet put purposely behind your flower—will set it off handsomely in every case. Some of my most effective flower scenes have been made with these backgrounds.

[Continued on page 258]

Half-pint heroes

Capsule continuities for picturing your pride and joy

WILLIAM HOWE, ACL

George from Frederic Lewis

EMILY POST, the social arbiter, might not approve of this table technique, but it will be a smash hit in your home movies.

WE YIELD to no one in believing that home filming should be fun. And we recognize as well that hewing to the story line of an elaborate film plan may sometimes become a burden. But an Idea is still important in any film—even your casual family flickers. So, we say, let's keep them short, simple and soon done with.

Here, for the quick-shooting cameraman, are a selection of plotlets for your totlets. You can finish any one of them in an afternoon of lighthearted lensing.

THE BATHTUB ADMIRAL

In no setting will Baby be more demonstrative than in the bathtub. Surround him with a flotilla of wooden or celluloid boats and phrase your subtitles with salty slang or nautical jargon in keeping with your lead title.

Every day is Navy Day in our house will lead you into your initial frames. *Here's one fleet commander who has the situation well in hand* can precede a shot of the child plunging the boats into the water; and in the stormier sequences of water splashing, *Batten down the hatches! We're in for a blow!*

TRIAL RUN

Baby's first steps are a big event in every family; so present your subtitles in the style of a newscaster announcing a test flight or the launching of a giant new seaplane.

"*It's a big day here at 1680 Sunnyside, with everybody crowding around to see if this new job can stay off the ground.*" Show the eager expressions of the family in quick-cutting closeups, as they gather about the youngster in anticipation.

"*He's starting down the runway for a takeoff! Will he make it?*" Cross-cutting reaction shots with closeups of the tiny feet and Baby's rapt expression as he totters across the room, you can make an engaging family newsreel.

BEHAVE, YOURSELF!

This treatment calls for a baby's eye view of the adult world, expressed in subtitles as they might be spoken by your offspring. "*They're always telling me to behave, but I could give them a few pointers!*" he announces between full frame closeups.

After a few shots of Baby staring from his crib with one of his gravest, most intent looks, cut to the subtitle: "*F'rinstance, don't they know a guy likes to be left alone once in a while?*" From a sequence showing Baby surrounded by a ring of admirers, with Baby's angle closeups of the oglers, cut to: "*Mom says I drool, but that spoon looks mighty big from where I sit.*" An extreme closeup of a mush-filled spoon will preface your feeding scenes. Slant all your titles from the viewpoint of the bedeviled baby who thinks grownups expect too much of him.

ACCORDING TO EMILY

You can make a mirth provoking film by titling sequences of your baby's mealtime maneuvers with pointers from Emily Post's etiquette. The discrepancies between the very young tot's approach to a highchair dinner and the social arbiter's guide to gracious living will be good for a lot of laughs.

For example, the dictum that the soupspoon should always be dipped away from one can be followed with a frenzied bit of broth splashing, proving that Baby has his own ideas on this subject. His like contempt for the correct fork and table decorum will delight friends and family alike; so set up your tripod and catch him in action!

DOG'S BEST FRIEND

Give your dog a chance to express his affections for the youngster in first person subtitles that will reverse the usual pattern. Show that your pup considers Junior his most faithful friend.

Try double exposing your subtitles across the lower half of a semi-closeup of the dog, introducing each new sequence with a comment like: "*When every one else is too busy to play with me, I can always count on Tommy.*" Try this treatment on chow time, the dog's repertoire of tricks, the Tom Sawyer treks—include them all to show that a dog's life has its compensations.

MOUNTAIN MOVIES

FRANK E. GUNNELL, FACL

HIGH Country! That's the ideal location for producing a vacation motion picture with spectacular scenic backgrounds—and in cool summer comfort, too. For the high country—whether it be in the American or Canadian Rockies, the great Sierras of the West Coast or the Appalachians of the East—offers innumerable varieties of movie making.

Just think of films on mountain climbing and trail riding; camping and canoe trips; fishing and hunting, or mountain flowers and animal life—and all amid settings of incredible grandeur and crystalline color! No wonder we like the high country. And so will you.

LIGHT EQUIPMENT

Equipment for mountain filming will depend in large part on the type of high country vacation and film that you will plan. If hiking, trail riding or a canoe trip with much portaging is to be the major theme, then lightweight equipment is in order. A magazine loading camera or lightweight roll film camera, a light tripod, your regular lens, plus a wide angle lens and a short telephoto lens (say two, two and a half or three inch) and plenty of film will be needed.

A focusing finder is another highly valuable piece of equipment, if available for your magazine camera. It weighs little, but it will be a big aid in getting those fine closeups of flowers, birds, animals and other subjects that are problems in parallax without its help. If color film is used, filters may be omitted except for your haze filter for long shots in high altitudes and a Polascreen, if you wish to darken the blue sky or pierce water reflections veiling some fine trout.

SQUIRRELS, chipmunks and other small animals, always plentiful in mountain areas, add lively interest to any vacation picture.

HEAVY EQUIPMENT

On the other hand, if your mountain vacation will be passed largely in automobile travel, or at least in areas readily accessible by car, or if you plan to stay at a mountain resort where portability of camera equipment is not a serious problem, then you may prefer a turret head camera, a wider selection of lenses and a heavier tripod.

In fact, we got along very well with the heavier equipment until we began to hike and ride trails into remote areas. Our magazine camera was added only *after* we had hiked twice to the bottom of the Grand Canyon with the heavy camera, a heavy tripod and what seemed like tons of other equipment long before we reached the top again! We have found the magazine camera light enough to carry strapped over the shoulder on trail rides, and a rider's gun case makes a handy place to carry a light tripod on horseback. Heavy equipment is not easily accessible on horseback [Continued on page 252]

A travel filming expert gives you the low-down on the High Country—picture-wise

Photographs by Frank E. Gunnell, FACL

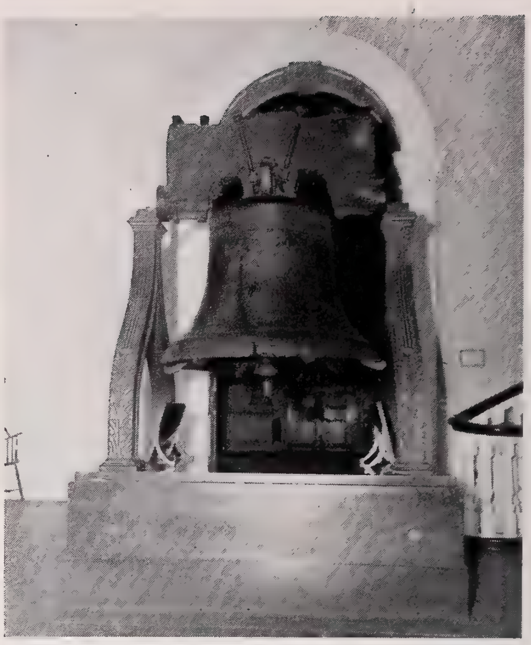
ELEVATION
12110 FEET
ABOVE SEA LEVEL

FIGURES in the foreground add depth to this distance view from the Trail Ridge Road. Your haze filter is a help on such scenic shots.

A TRAIL riding vacation in the High Country calls for light equipment, says the author, easily carried and swiftly brought into action.

Courtesy Hathen Productions

SHRINE of all shrines in Philadelphia is Independence Hall, pictured here from Independence Square in the rear. Statue is of Commodore John Barry, often hailed as the father of the United States Navy.



LIBERTY BELL, then hanging in the tower opposite, proclaimed passing of the Declaration of Independence in July, 1776. It was not cracked until 1835.

Welcome to Philadelphia

FRANCIS M. HIRST, *Past President, Philadelphia Cinema Club*

HAILED variously as the City of Brotherly Love and the cradle of American Independence, Philadelphia has become a Mecca to thousands of liberty loving people. There is so much to see, both ancient and modern, that the visiting movie maker will have several themes from which to choose. To create an overall picture of the city's highlights is all that can be accomplished on a short visit.

I believe that the most appealing and comprehensive opening shot would be a fade-in of the skyline from the top of the sixty eight steps leading to the front entrance of the Art Museum. Here the movie maker will find beautiful fountains for his foreground and an unobstructed view of the great, sprawling city, third largest in the United States. This scene should be filmed from noontime on, when the whole panorama is brilliantly lighted.

START AT CITY HALL

But let's start on our filming tour early in the morning. We meet at City Hall. From within the courtyard, traffic can be seen moving on Broad and Market Streets. Such scenes, framed by the huge archways of City Hall, are indeed striking. We walk through the north arch and across the street we see Masonic Temple, noted for its fine Gothic architecture. On our left the tree lined Benjamin Franklin Parkway reaches out to touch the Art Museum in the distance. Two blocks to the north, on the west side of Broad Street, stands the Academy of Fine Arts, the oldest art academy in America.

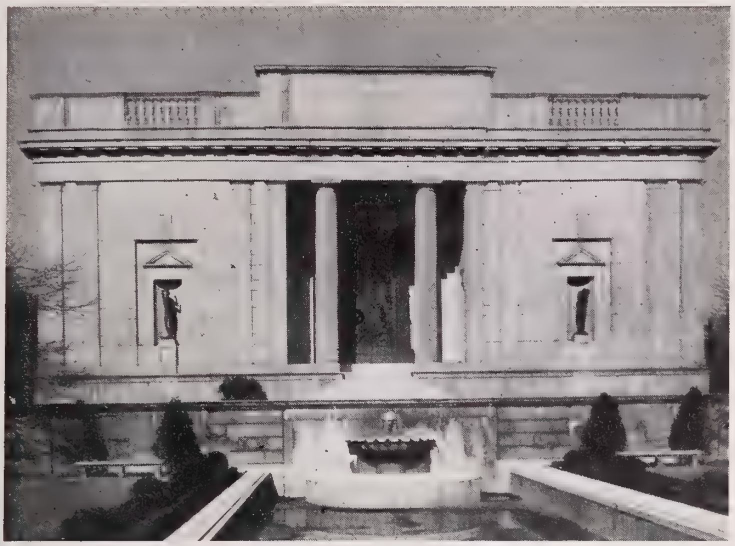
Retracing our steps through City Hall, we enter South Broad Street and soon come to Broad and Chestnut Streets. A closeup of the sign post at the corner of this famous intersection will serve as a title. We are now in the heart of the shopping district. Traffic flowing through the canyons of tall buildings, pedestrians hurrying in droves—here is human interest worthy of a few shots.

INDEPENDENCE HALL

Continuing our tour, let's board this streetcar going east on Chestnut Street. A short ride brings us to Sixth and Chestnut Streets where we alight to visit Independence Hall. In Independence Square at the rear of the building we aim our camera at the statue of Commodore John Barry, father of the American Navy. We run the film a few feet and start a slow tilt to frame the clock tower of Independence Hall through the trees. In the Square we notice fifty six gas lamps of antique design, one for each signer of the Declaration of Independence.

Further down Chestnut Street, just east of Fourth Street, is a narrow passage leading to Carpenters Hall. Here the stirring voice of Patrick Henry roused the delegates to the First Continental Congress to think of independence. This building is so situated that it is in shadow most of the time, but satisfactory shots can be made. Continuing east on Chestnut Street to Third, we turn right and at 120 South Third Street we find the Bank of the United States, dating from 1797. It is one of the oldest buildings of Grecian character in the country and the first with a portico and columns. Across the street at Third and Walnut stands another structure of the classic period—the former Stock Exchange.

Birthplace of American liberty, Philadelphia this summer plays host to America's two great political parties. Private citizens are welcome too



RODIN MUSEUM, above, stands on Benjamin Franklin Parkway at 22nd Street and is a comparatively recent addition (1929) to Philadelphia's cultural centers. The facade is a replica of Rodin's 18th Century chateau at Meudon, France. At right is the City Hall, viewed from the Parkway.

Photographs courtesy Philadelphia Chamber of Commerce

LIVELY DOCK STREET

One square to the east lies Dock Street, one of the centers of Philadelphia's food supply. Here we see sidewalks piled high with crated vegetables, trucks loading and unloading, horse drawn vehicles jolting over cobbled streets—a section teeming with activity and human interest. One of the quaintest sections of the city is "pushcart row" on South Fourth Street—gypsies, sidewalk magicians and religious meetings, all intermingled in a congested mass of curbstone vendors, outdoor counters, barking salesmen and bargain hunters.

BETSY ROSS HOME

Retracing our steps to Third, we take a northbound car to Arch Street. It is only a short ride, but what a relief for tired feet! At 239 Arch Street is the home of Betsy Ross. Above the doorway hangs Old Glory with its thirteen stars. Leaving here, we continue east on Arch to Second Street; turning left, our next street is Elfreths Alley. This is the old name of Cherry Street between Front and Second. The houses on this quaint street have been occupied for 200 years. The residents take great pride in its antiquity and on special occasions dress in colonial costume.

For those who like water front scenes, the Delaware River is close by, and plenty of action can be filmed here. Retracing our steps to Second Street, we turn left and soon come to Christ Church. [Continued on page 251]

FAMED as a City of Homes, Philadelphia boasts many quaint residential areas such as Camac Street below.

WASHINGTON'S headquarters at Valley Forge, twenty miles northwest of Philadelphia, is one of many historic shrines within visiting range of the city.

The Clinic

Pictures, plans and ideas to solve your filming problems

X-RAY FILM FOR TITLES

Filmers who use glass or commercial celluloid as a base to which title letters may be affixed over colored backgrounds may be interested in a substitute which I have found convenient. It is discarded X-ray film which can usually be had free from physicians or hospitals.

The emulsion, which is on both sides of the base, can be removed with a solution of caustic soda or potash (drain cleaner). If you wet the film with this solution, the emulsion will dissolve away, leaving a clean, smooth surface, without scratch marks. When the cleaned film has dried, it is ready for use. It will show a violet tinge, causing it to act as a filter, darkening the background placed against it. This is actually a benefit, as it will make the title letters more legible.

I use paper, plastic or celluloid letters that can be colored, if you wish, with inexpensive water color paint. I use rubber tire cement as an adhesive, as it is easily removable. An exposure of *f*/11 in bright sunlight is recommended for white letters on color film, but if a dark background or colored letters are employed, *f*/8 is advised. Postcards, maps, travel folders and magazine illustrations make excellent backgrounds.

Dr. Albert N. Mueller, ACL
Rock Island, Ill.

DYE THAT FRAME

No matter how fine a camera you may have, sooner or later you are likely to run into that small but serious annoyance—the light or blank frame between scenes. This is created, of course, by the inability of the camera in question to expose the very first frame of the new scene at full shutter speed, thus lightening the color values.

One way of correcting this result is simply to cut the offending frame out of the film and resplice. But this means a lot of splicing at best, and in some instances (depending on subject matter) it is not feasible at all.

In such a case, the overexposed frame can be successfully corrected by dyeing it to the desired density with the familiar Foto-Fade dyes. First, mask off with Scotch tape enough of the frames on each side of the light one so that they will not be affected by immersion in the dye. Then proceed with the dyeing to the correct density. This will be, of course, monotone in color, but it will not be noticed on the screen.

Joseph J. Harley, FACL
Summit, N. J.

FILMO SPORTSTER HINT

To get into your own picture, using a Filmo Sportster 8mm. camera which is not adapted for continuous running, insert the head of a regular book-match above the operating lever, until the spring runs down.

Frank E. Wynn
Farmingdale, N. Y.

8MM. FILM CAN

I have found that 200 foot reels of 8mm. film will fit very well into the cans that come with ¾ inch Scotch tape. The can is distinguished by the plaid design on its top.

Herbert Greenwald
New York City

FOCUSING RING

I have an Ampro 8mm. projector which I like very much. But I find that in using the handy 400 foot reels, there is very little room for one's fingers to grip the focusing barrel because of the close clearance.

So I turned out an aluminum ring, about ⅛ inch in wall thickness and 3/16 of an inch wide, which will slip easily over the lens barrel. Through the ring I drilled and tapped six evenly spaced holes to take four No. 40 bolts with screwdriver slots. The threaded ends of the bolts were cut down so that when the ring is tightened on the lens barrel the heads of the bolts seat themselves on the ring. These small heads provide a good hold for easy turning of the lens barrel.

Jean F. Schweizer
President
Vailsburg Cine Club, ACL,
Irvington, N. J.

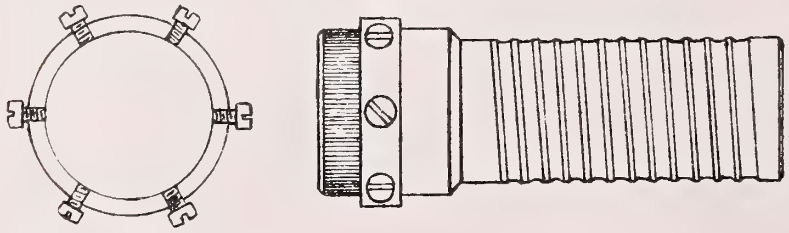
SCREEN FOR REFLECTOR

Comes the summer filming season, with its strong sunlight and strong shadows, the particular color filmer will think again of the advantages of using a reflector surface on the off-light side of his subjects.

One of the best answers to this problem I have found is simply to use my projection screen. Beaded, it gives a brilliant return of light, without being fully "hard" in character, such as a metal surface or a mirror.

Besides, the use of your screen outdoors in this way serves to bleach it and keep it white, because of the action of the ultraviolet content of the sun's rays.

Stanley R. Balderson
Richmond, Va.



FOCUSING ring designed by Jean F. Schweizer provides finger tip control of 8mm. projector lens crowded by 400 foot reel. Screwhead bolts, in detail at left, are in slip-on position.

CONTRIBUTORS TO

The Clinic are paid from $2.00 to $5.00 for ideas and illustrations published.

Your contributions are cordially invited. Address them to: *The Clinic,* Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.

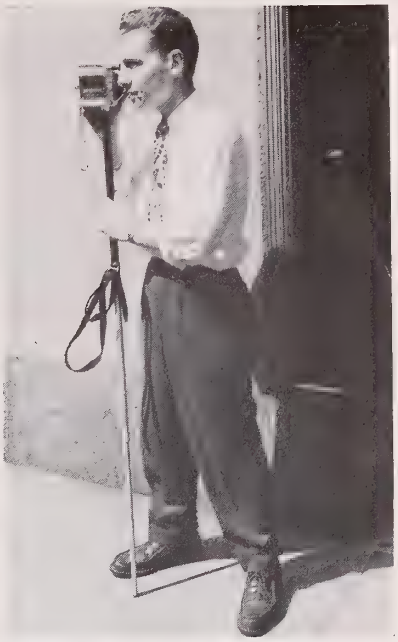
So you won't use a tripod?

Other means and methods of adding camera steadiness

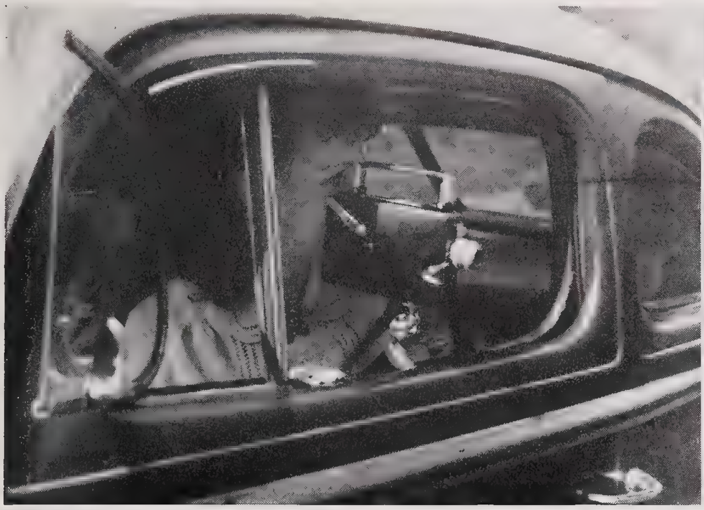
PICTURED on this page are a number of ingenious, easy-going ways of adding steadiness to your camera handling—short of using a formal tripod.

For camera steadiness, after all, is important to the pleasure you (and others) will be getting from your pictures. No one argues on that point. Question is, simply, how far are you willing to go to achieve this steadiness.

For those filmers—and they are many—who feel that a tripod takes the fun out of their filming, one or another of these accessories may be the answer. Unipod, camera clamp bracing, neck stick or chain—each of these methods is inconspicuous and easy to use. Look them over and see if one fits *your* needs?

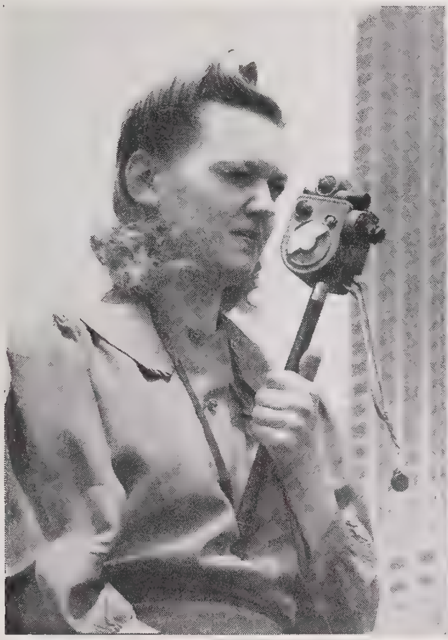


UNIPOD, sometimes known as a camera cane, provides for vertical steadiness without the bulk of a tripod.

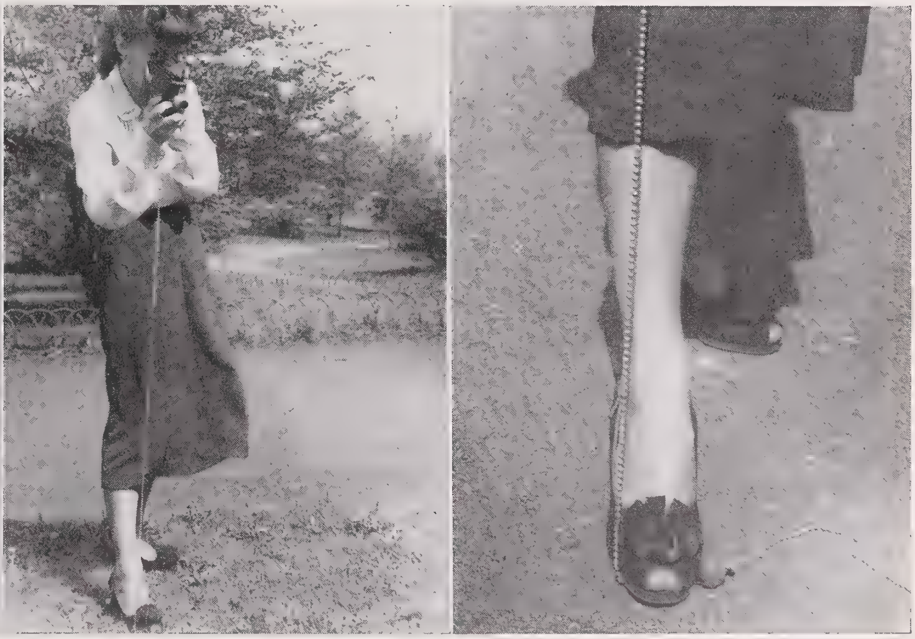


SKYHOOK, a handy commercial version of the camera clamp, features an easy-locking ball and socket mount for the tripod screw.

BRACING the hand-held camera on a park bench rail or against a convenient tree is simplest of tripod substitutes.



NECK STRAP has a leather cup to hold the short camera stick with tripod screw. Stick is jointed for convenience.



JIGGLEMASTER, latest commercial adaptation of the camera-chain idea, features a spring midway in its length for flexible resistance. System calls for pulling camera firmly against this tension, while sliding rubber ball at bottom grips under foot.

This Summer...get Top

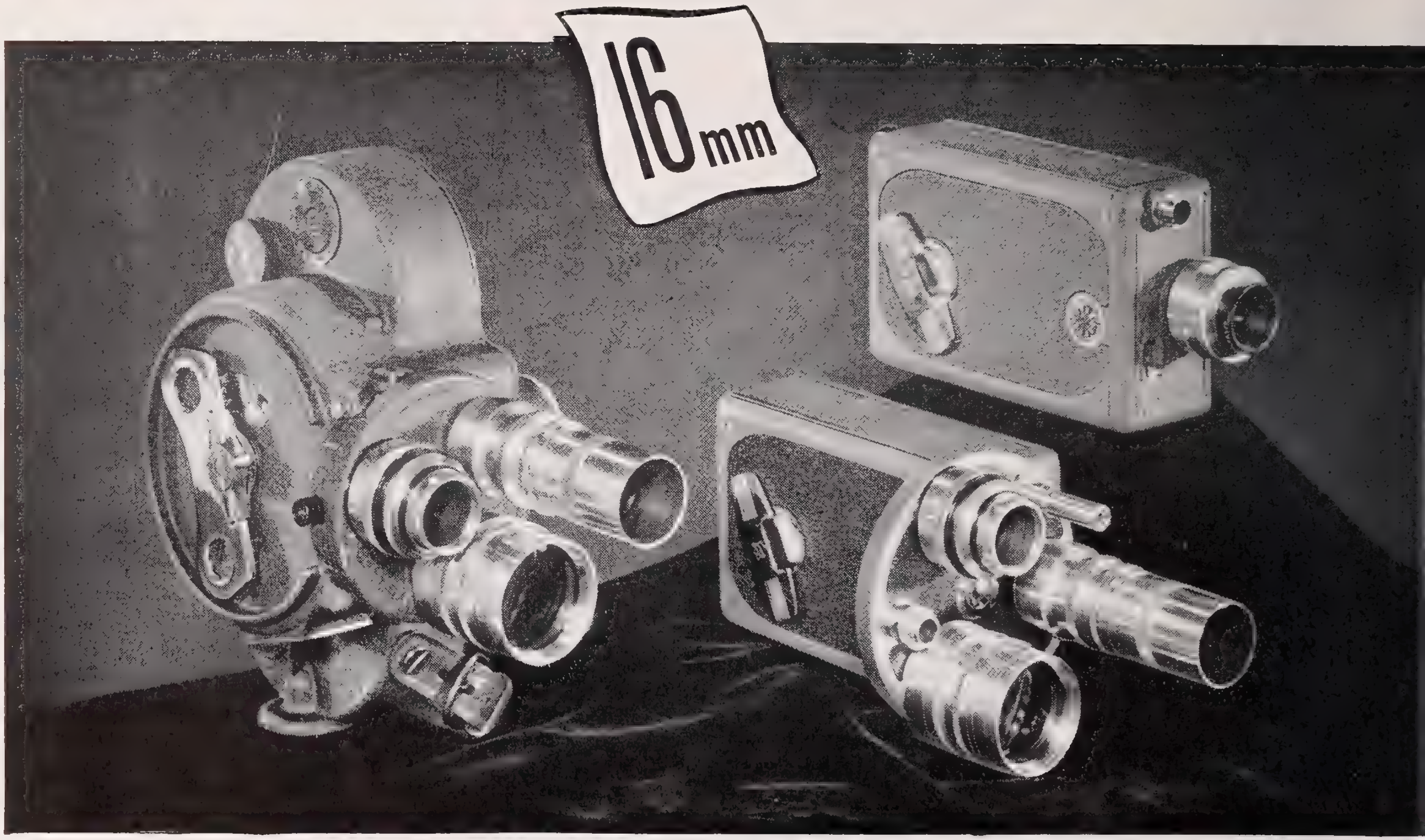
"What you see, you get" . . . in full color!

When it comes to recording your summer vacation, you won't want to take chances. You'll want to be *sure* of making *top-quality movies*.

And what could be more certain than Filmo performance? For among personal movie cameras, only Filmos have that priceless heritage—41 years of experience in building Hollywood's preferred professional studio equipment.

It costs more, of course, to build Bell & Howell perfection into Filmo 8mm and 16mm cameras. But spread that slight extra cost over the years you'll use a lifetime-guaranteed Filmo . . . over the scores or hundreds of films you'll shoot. Then you'll wonder you ever thought of trusting your film . . . and your movie opportunities . . . to anything else.

To make every dollar of your film investment pay maximum dividends, choose your ideal camera from the six Filmos shown here. See them at better photo shops or write for literature.



Filmo 70-DA Camera

An extremely versatile 16mm camera, favorite of advanced amateurs and professionals alike. Loads easily with 100-foot spools of color or black-and-white film. Offers seven speeds, from 8 to 64 frames per second; three-lens turret head; variable, fully-enclosed spyglass viewfinder matching six different lens focal lengths; critical focuser for through-the-lens focusing.

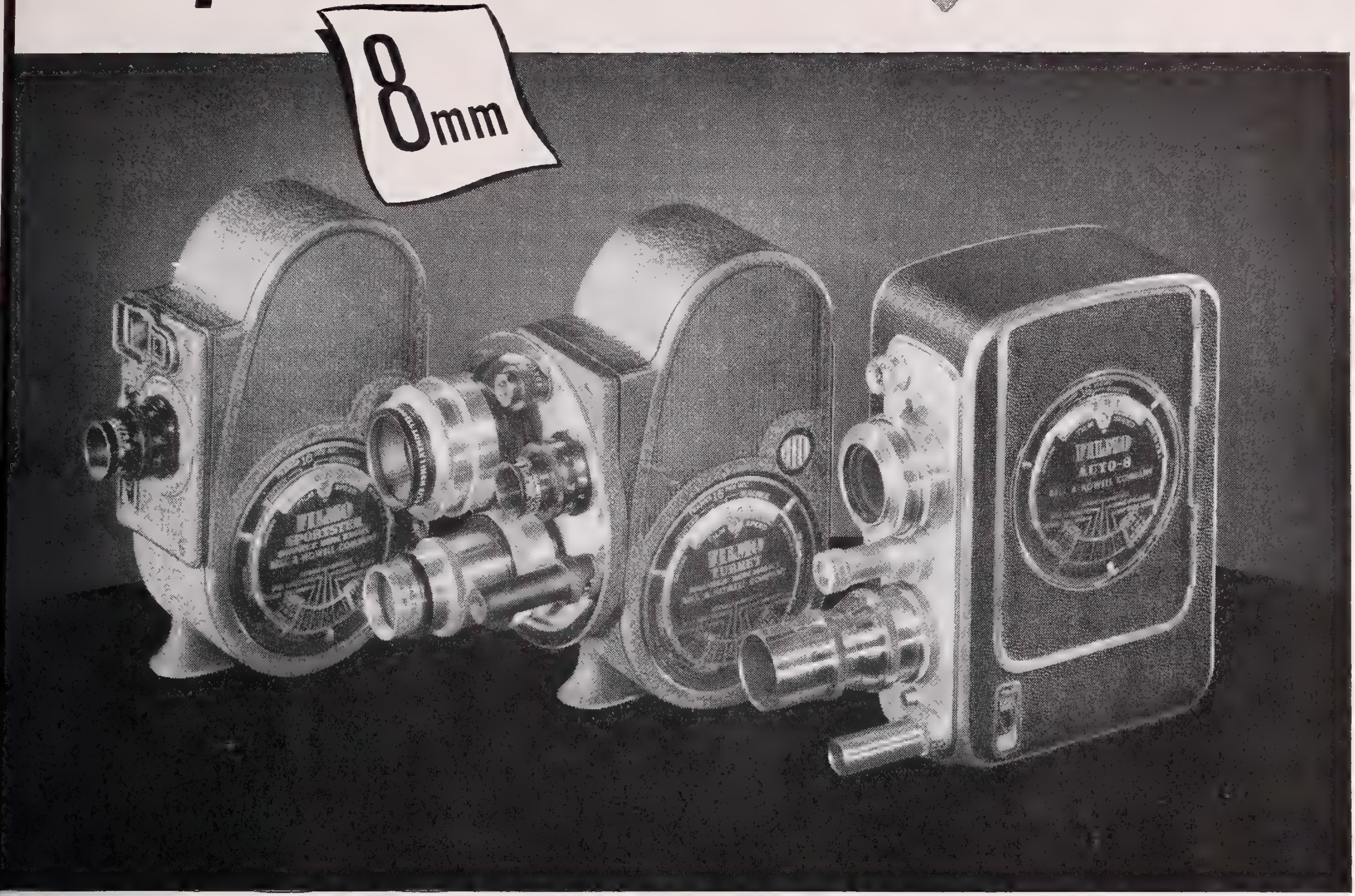
Filmo Auto Master Camera

The 16mm magazine-loading camera with a turret head. Viewfinder objectives are on the three-lens turret, too, so that the finder always matches the lens in use. Five operating speeds include 64-speed for true slow motion pictures. Single-frame exposure control for animation work. Built-in exposure guide covers all films, all outdoor conditions. A highly versatile camera for the discriminating.

Filmo Auto Load Camera

Loads in an instant with a magazine of color or black-and-white film. Has five operating speeds, including slow motion, and a single-frame release for animation tricks. Filmocoted lenses, for sharp, clear pictures. Lens and matching positive viewfinder objective are quickly replaced with special-purpose units. A complete, built-in exposure guide covers all films, all outdoor photographic conditions.

uality Movies with a Filmo



Filmo Sportster Camera

Offers these three important advantages you won't find in other spool-loading 8mm cameras:

1. *Easy loading,* with no sprockets to thread and with a film gate that opens and closes automatically. 2. *True Slow Motion*—four speeds from 16 to 64 frames per second. 3. *Singlepic Release,* for filming animated titles and other trick effects. Lightest in weight of all the 8's!

Filmo Tri-Lens 8 Camera

A turret head makes three lenses instantly available. Positive viewfinder objectives ride on the turret, so that finder and lens are *always* matched. Tri-Lens 8 also brings you the three exclusive advantages of Filmo Sportster—easy loading with automatic film gate, *true* slow motion, and Singlepic Release. Like most Filmos, has built-in lens-setting guide for all outdoor conditions.

Filmo Auto-8 Camera

Newest and finest for taking 8mm movies. Exclusive combination of features includes magazine-loading with Tip-touch ejector, Swifturn two-lens turret on which matched positive viewfinders turn with lenses, five speeds including true slow motion, Singlepic Release for animation work, and a Selfoto Lock which lets the operator step into the picture.

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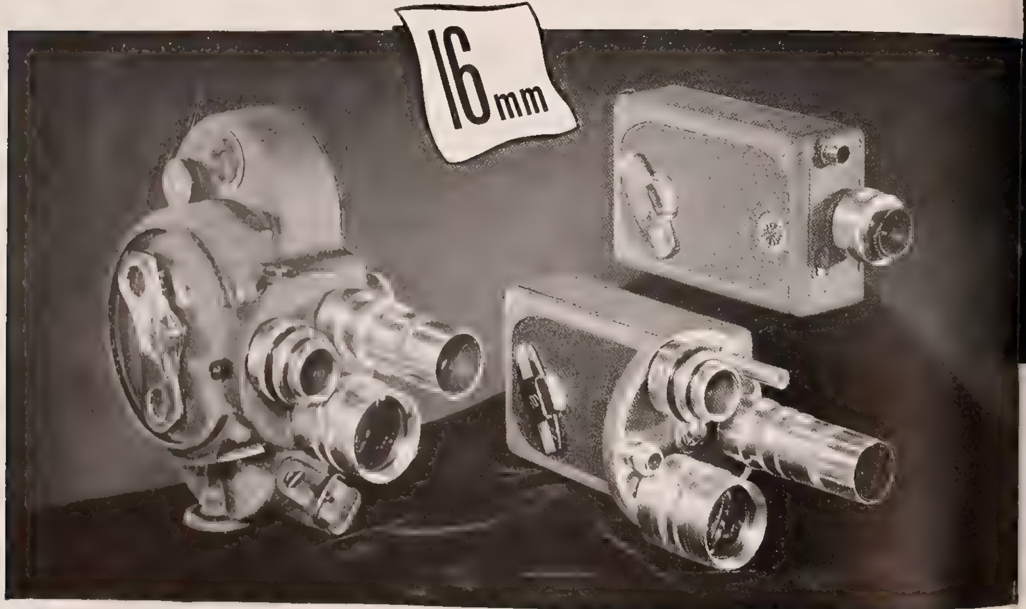

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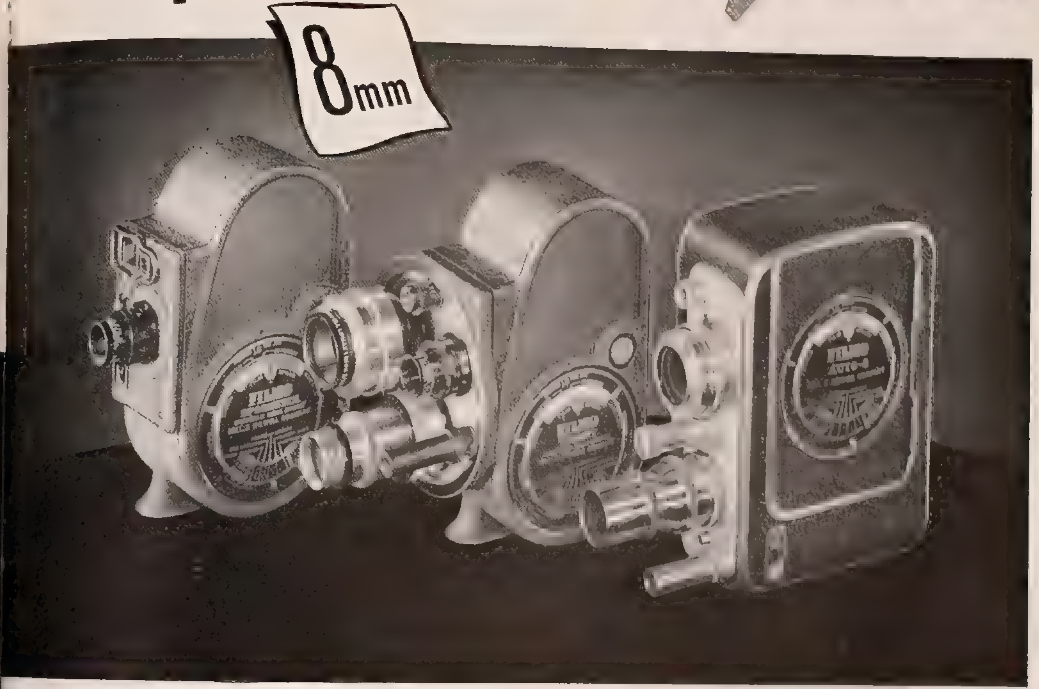

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STEADY *as you go!*

Tips for the travel filmer who shoots from a moving car

JAMES W. MOORE, ACL

BY AND LARGE, there is probably no more footloose a fanatic than the average amateur filmer. Tell him of a place where the sun is always shining, the sky is always blue and the scenery is out of this world, and he will start for it tomorrow—even though he may never have heard of the spot until that moment. Tell him, on the other hand, about a free, round trip to the Pearly Gates—but that movies are barred—and he is as likely to laugh in your face. Yes, pictures and places, cameras and cars *do* go together! But while you're going, let's keep it steady.

For scenes taken from a moving automobile—or train or plane—*can* be among the most interesting and attractive of all your travel footage. Properly done, they create by virtue of their changing viewpoint a sense of perspective which is truly cinematic in quality. They can serve you both as transitions between areas of major interest and as swift and flowing studies of the terrain through which you travel. But they *must* be steady.

HAND HOLDING A SNARE

There are several easy ways of assuring this. And one of them very definitely is *not* simply to hand-hold the camera. There is a strange and persistent fallacy that crops up in connection with this tempting bit of technique. You will hear it argued about as follows: (1) my car is swaying and jouncing in its progress along the highway; (2) I can, through adjustments of my arms and body, counteract much of this movement; (3) therefore, if I hold the camera easily in my hands, I can take up much of this unsteadiness before it reaches the camera.

The only trouble with this pretty and persistently advanced argument is that it turns out to be wrong. If you don't believe it (and you probably won't!), make a practical test of the technique yourself. Select a reasonably smooth stretch of road, plant your hand-holding accomplice beside you in the front seat, and make a test run over, say, half a mile of highway at varying car speeds. Now return to the starting point and make a similar run with your camera on a tripod set up on the car's floor.

You'll be surprised at the marked increase in steadiness of the tripod sequence over the hand-holding one. But the reason for this is simple. It's all a matter of inertia. Your car, weighing from 1000 to 2000 pounds, provides a far greater resistance to movement than your own weight can hope to create—even abetted by the give and take of your body movements.

BUT BRACING HELPS

In the discussion above, of course, we have been talking about simple hand-holding of the camera, unaided by any other factor. Yet there are many methods, short of using a tripod, which will increase camera steadiness in shots from moving vehicles.

The first of these is simply to brace your hand-held camera firmly against some surface of the car itself. You might press it forward against the windshield, with the camera base steadied at the bottom by resting it on the upper edge of the dashboard. In following this system, it will be well to guard the contact of your lens barrel with the windshield by the use of the gadget described in *The Clinic* (page 156) of the April MOVIE MAKERS.

Another and convenient variant of the bracing idea is to rest the camera firmly on the sill of an opened car window. The reason why this kind of practice imparts added steadiness is that the camera becomes, to a considerable degree, integral with the automobile and takes on part of its inertia.

CHAINS AND CLAMPS

Extensions of this system will be found in the use of a a number of camera-steadying accessories currently being offered commercially. One of these, for example, is the Jigglemaster, an adaptation of the familiar chain or stout string idea. In such an arrangement, a length of chain or string extends from the camera tripod socket at one end to the floor or ground at the other; this lower end is secured by standing on it, and a considerable amount of steadiness is imparted to your hand-held camera by pulling it taut against this restraint.

In the camera clamp field, a gadget called the Skyhook is an efficient example. With it, your camera is screwed tightly onto a tripod screw mounted on a ball and socket joint; this assembly in turn is part of a sturdy clamp arrangement, which may be attached easily to handy parts of the car—such as the opened window sill already mentioned. This setup probably comes as close to the steadiness offered by the tripod mounted camera as do any of its substitutes.

Many experienced filmers prefer this method of shooting through an open car window to filming through the windshield. They offer in sound support of this preference the considerations that (1) windshields are likely to create disturbing reflections; (2) there is a danger of color distortion from the anti-glare tone of the windshield glass or from the binder which makes it shatterproof, and (3) the angle of adjustment or the curved surface of modern windshields may cause other difficulties.

CAMERA SPEEDS

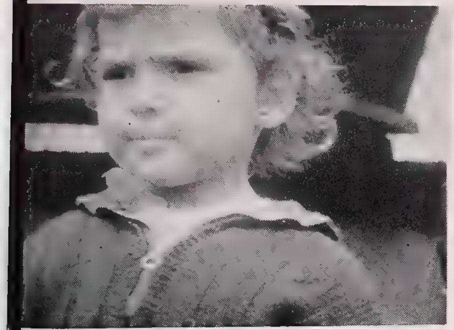
So much for the physical handling or mounting of your camera when it goes a'filming down the broad highways. But there are still other tricks to keep in mind which will contribute to the smoothness of your auto animations.

High in importance among them is the use of camera speeds above the standard of 16 frames a second. For reasonable car speeds on good road surfaces, a raise to 24 frames is generally sufficient. But if you are really rolling, or the trail is a tough one, step the shutter speed up to 32 frames a second for smoother results. Keep in mind, however, that the 24 frame speed calls for opening up your diaphragm half a stop over normal, while the 32 run will mean a full stop increase in exposure.

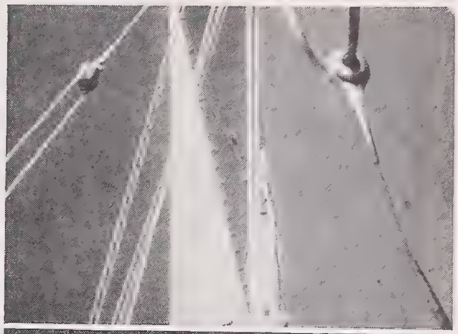
For the new filmer, it may be of interest to know *why* it is that an increased camera

[Continued on page 256]

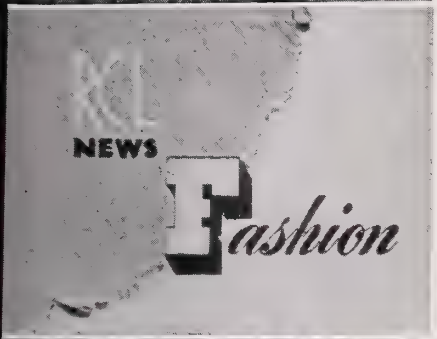
FINE FRAMES



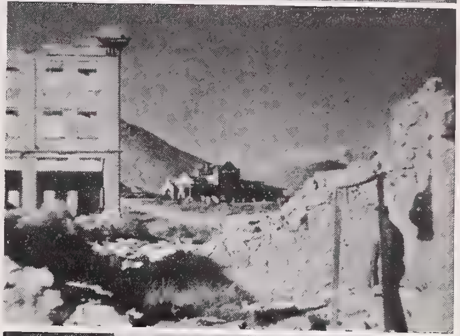
A MEDIUM telephoto caught this closeup of skeptical attention for *Campus Frontiers,* made by George Klein at Antioch College, Ohio.



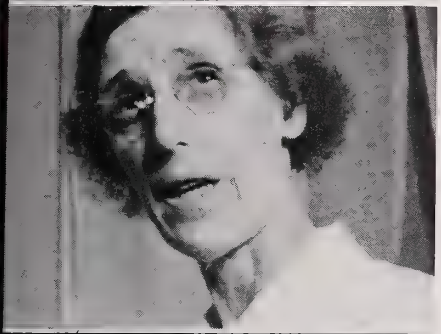
BRILLIANT contrasts on sunlight and shadow dramatize this scene from *Before the Wind,* by James H. McCarthy, of Hermosa Beach, Calif.



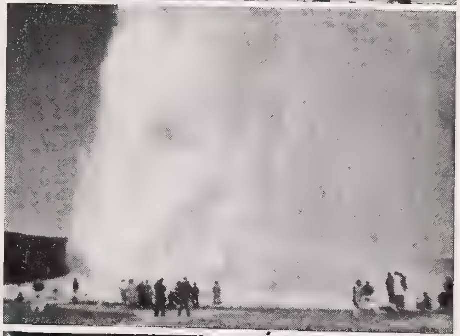
CARDBOARD and a rough-textured paper make an attractive background for a hand lettered title by Richard Lockwood, of Orange, N. J.



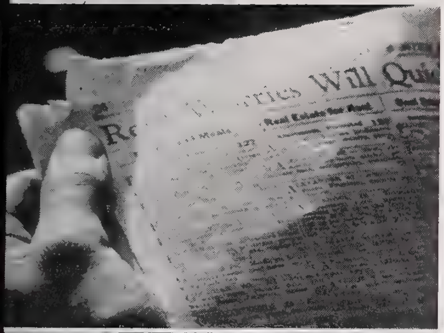
A FRAME of crumbling walls in the foreground keys this dramatic long shot from *Death Valley,* by W. J. Lucas, of Sacramento, Calif.



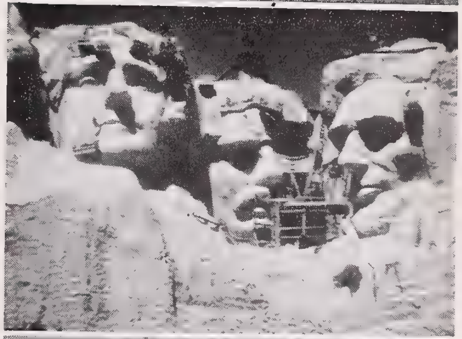
LIKE a Grant Wood Gothic is this powerful action portrait by Jess F. Leverich, of Olympia, Wash., from a record film, *Masonic Home.*



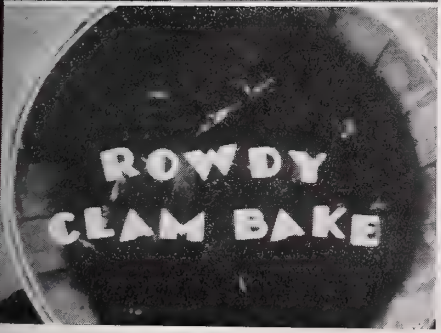
FIGURES in the foreground lend depth to this fine study of Old Faithful by Ruth Locke, of Torrington, Conn., from *Yellowstone Park.*



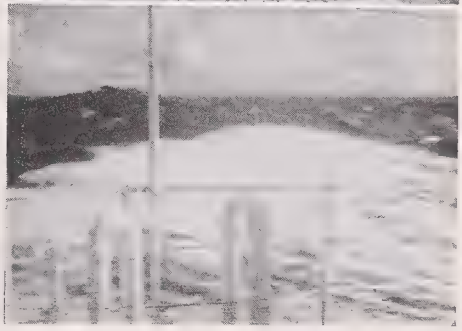
CROSS lighting and a dark background impart punch to a closeup from *Trial by Prejudice,* by the Kodak Camera Club, Rochester, N. Y.



A POLAROID filter darkened the sky for Jacob Kleinman, of New York City, in this telephoto study of gigantic Mt. Rushmore Memorial.



BLOCK letters, casually crooked and double exposed on a basket of bivalves, made this title for W. W. Krimpen, ACL, of Jamaica, N. Y.



HORIZON remains level even in heavy going, proves Lorena Lewis, of N. Y. C., in scene from *Honduras, Ahoy.* Only the ship moves.

Outstanding scenes enlarged from readers' films, presented periodically by MOVIE MAKERS

Hints from Hollywood

Aids for the amateur cameraman, to be seen in current theatrical films

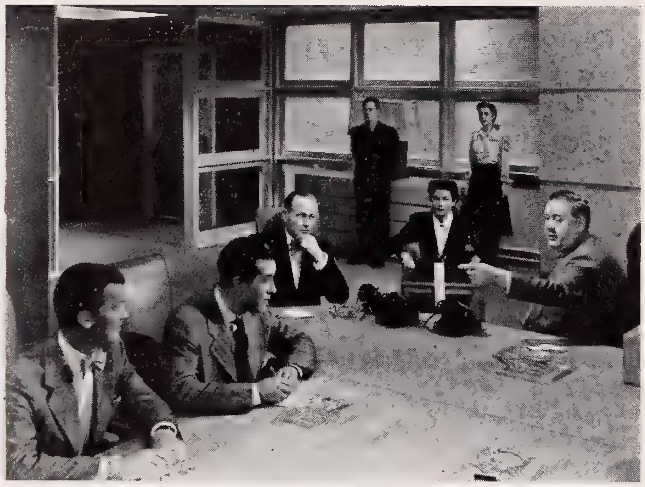
LOW KEY, HIGH PITCH

THE BIG CLOCK, a screen play by Jonathan Latimer, based on the novel by Kenneth Fearing, filmed by John Seitz, ASC, and Gordon Jennings, ASC, edited by Eda Warren, directed by John Farrow, produced by Richard Maibaum and presented by Paramount Pictures.

The excellent camera work and low key lighting of John Seitz and Gordon Jennings are largely responsible for the effectiveness with which Kenneth Fearing's novel, *The Big Clock*, has been transferred to the screen, while the streamlined editing by Eda Warren keeps this fine thriller moving at a fast pace.

Set in Manhattan, the film relies on cinematic tricks and process photography to establish the locale—as opposed to *The Naked City*, which was filmed on location in New York City. The amateur should be interested in seeing how these illusions have been accomplished. The film opens with a stock shot of the Gotham skyline as the camera pans slowly across the familiar towers; midway, a model set has been substituted and the pan shot continues briefly till the camera stops on a miniature of the publishing building in which most of the melodrama takes place. This is a neat use of camera movement to bridge the gap between the real and the pseudo and tie in the counterfeit building with landmarks that everybody will recognize.

Paramount



CAMERA ELEVATION for table shots, as in this conference in *The Big Clock,* brings players and action into clear view.

Camera placement was especially shrewd when this movie was shot. Without resorting to arty distortions and meaningless dolly shots, director Farrow and cameraman Seitz have set up the camera where it tells the most, pulling it up and back for the scenes at the conference table and moving in for dynamic, full frame closeups to stress the emotional pitch of the murder sequence.

By virtue of this consideration for camera position and a novel twist on the conventional mystery story, *The Big Clock* makes exciting screen fare.

ACTION AND REACTION

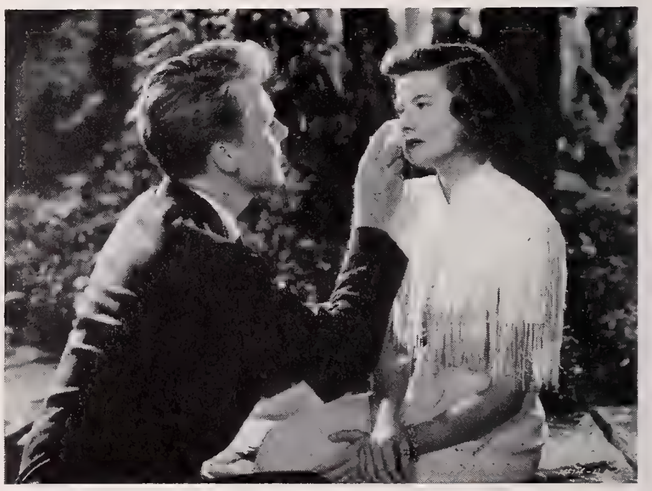
STATE OF THE UNION, a screen play by Anthony Veiller and Myles Connolly, from the play by Howard Lindsay and Russell Crouse, filmed by George J. Folsey, ASC, edited by William Hornbeck, directed and produced by Frank Capra and presented by Metro-Goldwyn-Mayer.

One of the few movie directors who spell box office is Frank Capra. The public has come to expect a top drawer film when Capra's name appears on the marquee; and *State of the Union* will not disappoint them for, as he has proved before, this popular director is at his best when he depicts an honest man beset by scheming politicians.

One of the reliable devices that Capra uses to keep his characters from soaring out of the range of credibility is the reaction shot. When the snooty publisher makes her entrance at a political broadcast, Capra counters with a semi-closeup of the burly butler aping her supercilious expressions. This interpolation not only gets a laugh, but it indicates visually to the audience the lady's general unpopularity. As the compromising presidential aspirant waits to take over the microphone, the sourly skeptical face of one of the bystanding technicians is cut in to imply that the politico is not fooling John Public. Finally, when the politician renounces his shady supporters, Capra not only shows the reactions of the principal characters, but those of the minor players as well.

Reaction shots are invaluable to travel, sports and spectacle films, as well as to photoplays, for every audience needs an occasional glimpse of somebody on the sidelines to gauge its own emotional response to a sight or situation.

Metro-Goldwyn-Mayer



RIM LIGHTING and a lens with shallow depth of field make these *State of the Union* stars stand out from a dark field.

HOTSHOT AND HIGH IRON

M. W. SWANSICK, ACL

TRAINS! Here is a movie subject most generally conceded to be in a class by itself. And yet, even if you are not a railroad film fan—as *I* most certainly am—you will find effective scenes of trains a valued transition in many a travel film. Here's how to make them.

Let's start with the locomotive alone. Like people, you will find a wide variety of personalities among locomotives. In the East you will find The Boston & Maine *Berkshire,* a locomotive with an overbearing brow like John L. Lewis. Then there are the *Mother Hubbards,* with their camel-back appearing cabs; they are a vanishing breed, but still are frequently seen today in New Jersey and Pennsylvania.

From St. Louis to New York you can sight Pennsy's famous *Pacifics,* with their bright red shields across the boiler front. And in the West you can see Santa Fe's "hogs," with their long graceful cowcatcher pilots and box-car-big tenders. Southern Pacific features their *Daylights,* with a distinctive looking skyline casing, while out in Montana you will find Northern Pacific's huge *Yellowstone* articulated types, with their living room sized fireboxes.

But a locomotive all by itself is no proper subject to film. Indeed not! Catch a locomotive coupled to a string of passenger cars, making a "varnish consist," or a hog with a drag of freight cars on her tail, to make a "hotshot." With such a train—flapping her monkey motion over the high iron to the tune of 65 or 75 miles an hour—you've got real filming! For here is action, noisy and spectacular action! Most all of us have watched it with fascination from childhood.

Pictorially, the real fascination of the locomotive is steam and smoke. To be sure, most big railroads are supplanting steam power with Diesel today, but the steam locomotive will continue to run for many years. Some railroad filmers will say that black and white stock is satisfactory for the steam trains. I believe that color will prove still more effective. This is true with the bright Diesel streamliners, with all of their many dazzling and distinctive colors. For here again, personalities are found in each and every Diesel unit operating on the rail lines today.

What, now, about the basic techniques of train filming? They are much the same as with other, similar subjects—except that a train is generally a pretty *big* object. This is to your advantage. For it will mean that the best all-around lens for the job is the one which comes with your camera: ½ inch for 8mm., 1 inch for 16mm. Also, there is rarely any need for excess speed or for extreme closeups, so that the fixed focus, *f*/3.5 lens really is almost perfect for the job.

To be sure, a wide angle lens and a telephoto may come in handy for special situations or effects. Perhaps the most striking effect of using the wide angle objective is its ability seemingly to speed up the movement of a train toward your camera. The opposite effect is produced by the telephoto, so that it should not be used for general views in place of the standard lens. Your telephoto will be at its best in getting dramatic closeups of the gleaming drive wheels and shafts, or in bringing to film a human interest closeup of the engineer leaning intently from his swaying cab.

Thos. J. Barbre from Frederic Lewis

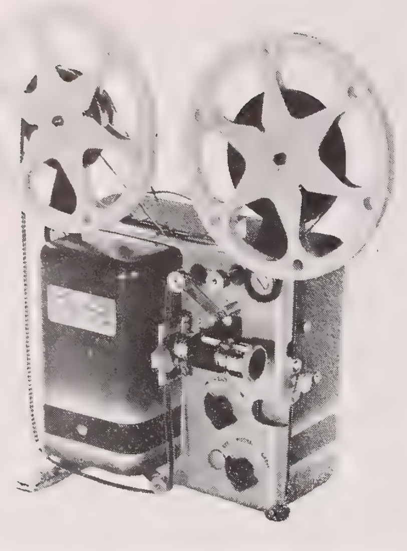
POWER in every line of her aging beauty, this Denver and Salt Lake ten-wheeler (4-6-0) pounds across a trestle just east of Moffat Tunnel, near Tolland, Colo. Belching smoke and high sunlight, a low angle and a telephoto lens, add to the drama.

Exposures on these subjects are about what you would expect under the conditions found: *f*/8 in full front sunlight, *f*/5.6 in sunlight from the side. Your closeups of the drivers—front lighted only, please—will run from *f*/5.6 through *f*/3.5 to *f*/2.8, depending on whether your light is bright, hazy or dull. All of these stop numbers are suggested primarily for Kodachrome, but they will serve as well with the 8mm. Panchromatic emulsion. If you are working with Super X Panchromatic, either 8mm. or 16mm., give two full stops less exposure.

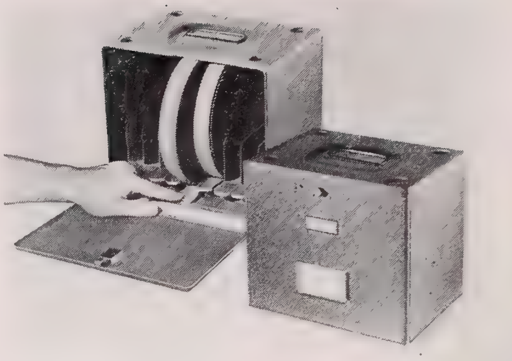
You may note, in the above exposure suggestions, that there is no data on shooting trains under back lighting or in the shade. The omission is intended. For what is a train shrouded in shadow? Just a dark, moving mass, with its characteristic features of vitality and brilliance missing. No, wait for sunlight when filming trains! Side lighting is usually most desirable. However, make sure that most of your light is coming from the side from which you are shooting.

Composition, surprisingly enough, is often of great importance in filming trains. But the simple one third-two thirds rule is effective and easy to follow. Let us say that you are setting up your camera for the arrival of the local passenger. Simply [Continued on page 248]

Turn your camera on America's trains, urges this rail filming fan, for romantic action



ELIMINATION of gears and sprockets is the outstanding feature of the Fodeco 8, which offers 750 watts of illumination and accommodates 400 foot reels of film.



AS THE finger pushes the lever, a reel is ejected from a Brumberger all metal reel case. The index card facilitates easy selection.

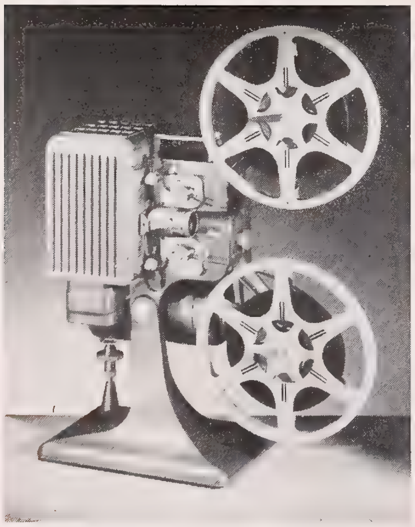
News of the Industry

Up to the minute reports on new products and services in the movie field

Fodeco 8 Operating without the customary feed and takeup sprockets, the new Fodeco 8mm. projector has recently been announced by Technical Devices Corporation, of Roseland, N. J.

Twenty second threading is claimed for the Fodeco 8, says John D. Cassidy, president of T.D.C., as well as super-quiet operation. The projector's revolutionary design is made possible by passing the film over a pair of idlers, positioned above and below the gate, which are mounted on flexible, springed arms, thus doing away with the need for traditional loops.

Self contained in its own streamlined, maroon metal case, the Fodeco 8 offers 750 watt illumination, through a 1 inch *f*/1.6 coated lens; rheostat speed control over forward projection and power rewinding; 400 foot film capacity from fold-in reel arms, and a built-in cord compartment. The projector is priced at $89.50 complete.



THE KODASCOPE Eight-90A is the first Kodak 8mm. projector to allow 400 foot reel capacity. Extra space is provided by a taller base and extended reel arms.

Cases, slide files Metal reel cases and metal slide files are now being distributed for the Brumberger Company by Camera Specialty Company, 50 West 29th Street, New York 1, N. Y. The reel cases are available in both 8mm. and 16mm. sizes, and various reels may be ejected by pressure on individual levers. The files take 2 by 2 inch slides and photographic transparencies. Each slide box will hold 150 glass slides or 300 ready mounts. Both files and cases are constructed of sturdy gauge steel, completely spotwelded for strength and durability.

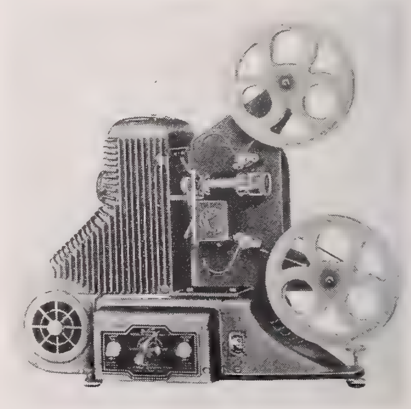
Kodak Tourist Incorporating a number of improvements, the Kodak Tourist camera is more flexible and adaptable than previous models in Kodak's long line of folding cameras. Chief changes include a new type of shutter release built into the camera bed, a built-in exposure guide on the camera back and an enclosed optical, eye level viewfinder. The camera, using 620 film, is equipped with a Lumenized Kodak Anaston *f*/4.5 lens and a five speed Flash Kodamatic shutter, with speeds from 1/10 to 1/200 of a second, plus bulb and time.

Eastman Kodak Company reports sales of $92,000,000 for the first quarter of 1948. The figure represents an increase of about 29 percent over the same period in 1947. The company also reports that, though the percentage of production increase for 8mm. and 16mm. film since the end of the war has been greater than for any other emulsion, the shortage of movie film is expected to last through the summer.

History of sound To answer many of the questions often asked by the 16mm. enthusiast, the Ampro Corporation has prepared a new sixteen page booklet, entitled *The Amazing Story of 16mm. Sound Motion Pictures.* Detailed illustrations help explain the various steps in the recording and reproducing of sound on film. Copies of the booklet are available for ten cents from Ampro Corporation, 2835 North Western Avenue, Chicago 18, Ill.

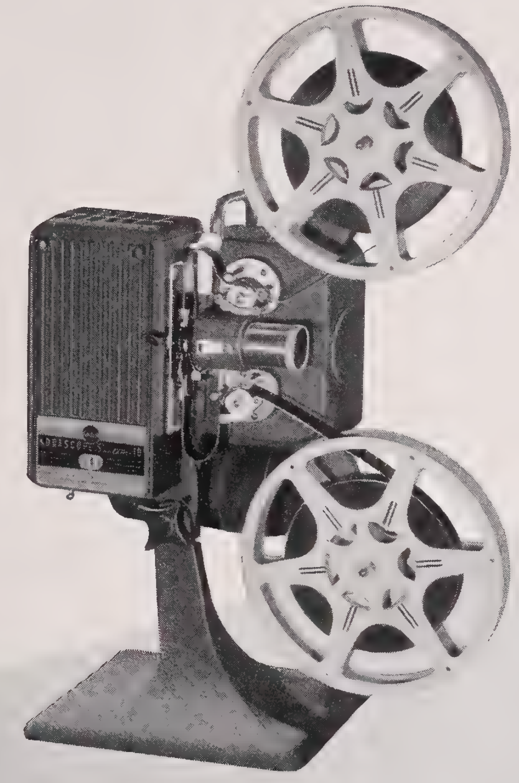
Roamer 63 The third in Universal's new line of folding cameras—the Roamer 63—has just been released. Retailing at a price between the Roamer I and Roamer II Models, it is equipped with an *f*/6.3 coated anastigmat lens, a trigger type shutter release and an automatic self-cocking shutter. Taking both 120 and 620 size films, the Roamer 63 offers shutter speeds from 1/25 to 1/200 of a second, as well as bulb exposures. Further information may be had from Universal Camera Corporation, 28 West 23rd Street, New York 10, N. Y.

Universal is also bringing back on the market its PC-500 8mm. projector, which was temporarily discontinued last year. The new version, which has been thoroughly overhauled by the engineering department, will have all the

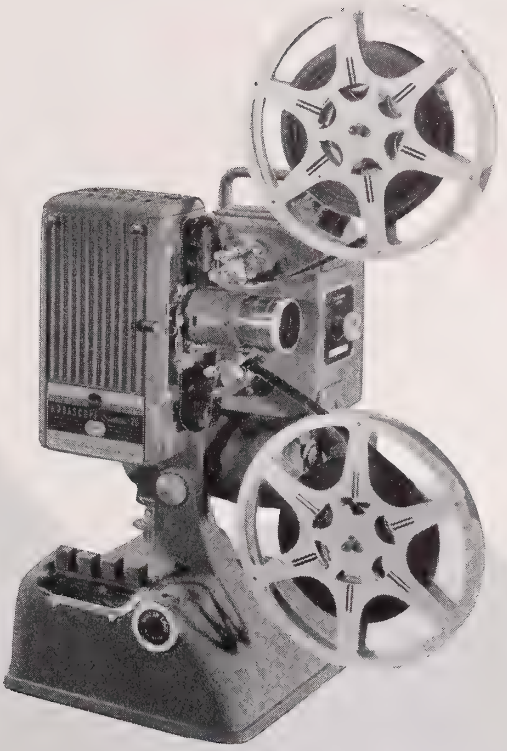


PUBLIC demand brought back Universal's PC-500 8mm. projector, with some revised engineering features.

The *Right* screen size— the *Right* amount of illumination . . .



KODASCOPE Sixteen-10



and

Sixteen-20 PROJECTORS

Large-sized screenings even from short throws . . . brilliant illumination even at long range. Because both projectors offer "*tailor-made projection*"—a wide lens-lamp choice that lets you suit projection equipment to audience size—movies are always of the correct size and brightness.

With either projector, you can use any of four lamps (including the 1000-watt) . . . any of six projection lenses—twenty-four combinations that make possible marvelous movies whether showings are held in cramped quarters or in spacious auditoriums.

And lens-lamp versatility is but part of the story. Kodascope Sixteen-10 and Sixteen-20 Projectors provide convenience in use, too. Controls are conveniently located, simple in action . . . operation is smooth and positive.

And with Sixteen-20, you get such luxury features as these—indirectly illuminated push-button panel to control major projection functions . . . automatic wind-up power cord . . . "still" pictures . . . and reverse projection.

With 750-watt lamp and 2-inch $f/1.6$ lens, Kodascope Sixteen-10 Projector is priced at $127.50. With standard carrying case and the same lens-lamp combination, Sixteen-20 is priced at $245. (*Prices are subject to change without notice.*)

See Your Kodak Dealer

Kodak is making more cameras, projectors, and film than ever, but the demand is greater, too. See your Kodak dealer—soon!

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Kodak

features of the earlier model, including a 1 inch $f/2$ coated projection lens, prefocused lamp, forced draft cooling system and AC or DC operation.

Wilson Syncro-Meter As reported in this department last fall, the Wilson Syncro-Meter enables synchronization to be maintained between either 8mm. or 16mm. projectors and accompanying turntables or magnetic tape recorders. The Syncro-Meter is now in production, and full information regarding it may be had from Wilson & Garlock, 851 North Ogden Drive, Los Angeles 46. Calif.

Brandon exclusives The National Film Board of Canada has granted exclusive 16mm. distribution of *Careers and Cradles, Challenge of Housing* and *The People Dance* to Brandon Films, Inc., 1600 Broadway, New York City.

Society formed After five months of public screenings, Cinema 16 is launching a new project, the Cinema 16 Film Society. The purpose of the change in policy is to enable the new society to screen films that are not usually shown publicly. Complete information on memberships may be had by writing to Cinema 16, 59 Park Avenue, New York 16, N. Y.

Small screens The Magic Screen and the Little Theatre are two new, small, inexpensive projection screens now being produced by Radiant Manufacturing Corporation, 2627 West Roosevelt Road, Chicago 8, Ill. The Magic Screen is an easel supported model, featuring an 11 by 14 inch glass beaded screen surface. The Little Theatre, a miniature reproduction of a real stage, measures 22 by 25 by 12½ inches deep.

Football films Two sports films—*Southwest Conference Football Thrills of 1947* and *1948 Cotton Bowl Classic*—are announced by Sack Amusement Enterprises, Film Exchange Building, Dallas 1, Texas. The first release presents highlights from seven important games, while the second is a more intensive coverage of the game between Southern Methodist University and Pennsylvania State University.

Filmstrip listings After a brief experiment in gauging interest by listing filmstrips in the *Educational Film Guide*, the H. W. Wilson Company has decided to issue the *Filmstrip Guide* as a separate publication, to begin in September, 1948. The *Guide* will be published ten times a year, for which the subscription price will be $3.00. H. W. Wilson Company is located at 950 University Avenue. New York 52, N. Y.

Barrow to DeJur Lester G. Barrow has been appointed sales promotion manager of DeJur Amsco Corporation, of Long Island City. Mr. Barrow was previously advertising and display manager for Brooklyn Edison Company and Consolidated Edison Company. He has also been connected with Fuller & Smith & Ross and Robert W. Orr Associates. In addition to sales promotion, Mr. Barrow will supervise advertising, publicity and public relations.

LESTER G. BARROW, recently appointed sales promotion manager of DeJur Amsco, has wide background of advertising experience.

Laboratory service Editing and titling, enlargement from 8mm. to 16mm. or reduction from 16mm. to 8mm., and the usual duplication services in both color and black and white are offered by National Cine Laboratories, P. O. Box 4425, Washington 17, D. C. A 1948 catalog and price list may be had upon written request.

New offices New district sales offices in Philadelphia and Atlanta have been opened by the photo products department of the Du Pont Company. The offices should relieve the load on the eastern office in New York. The Philadelphia office is located at 225 South 15th Street, Philadelphia 2, Pa., while the Atlanta office is at 1115 Candler Building, Atlanta 3, Ga. Both offices will handle Du Pont's full line.

Publication returns The first issue of *Leica Photography* since September, 1939, appeared on March 21. Published by E. Leitz, Inc., 304 Hudson Street, New York 13, N. Y., the magazine is a quarterly sent to all registered Leica camera owners free of charge. For non-owners, there is a subscription charge. At a later date, *Leica Photography* may be issued on a monthly basis.

Yeandle promoted Tony Yeandle, of Weimet Film Company, 514 West 57th Street, New York City, has been promoted to national sales manager of the company. Mr. Yeandle has been actively engaged in market developments, advertising and promotion for Weimet since the summer of 1947.

NAVED plans The annual convention and trade show of the National Association of Visual Education Dealers will take place at the Hotel Sherman, in Chicago, from August 8 through August 11. The NAVED trade show will feature ninety exhibit booths.

NAVED announces a recent move to new quarters at 845 Chicago Avenue, Evanston, Ill.

1948 catalog Sterling Films, Inc., has issued a 1948 catalog listing twenty one 8mm. and 16mm. movies, both sound and silent. The catalog may be obtained from Sterling Film dealers or by writing to Sterling Films, Inc., 61 West 56th Street, New York 19, N. Y.

Bell & Howell sales Bell & Howell Company sales for 1947 were nearly twice those of 1946 and more than three times those of 1941. Net sales totaled $18,083,325, with profits, after federal taxes, of $2,384,125.20. Dividends on common stock were paid for the thirty third consecutive year.

Hotshot and high iron

[Continued from page 245]

compose your picture through the viewfinder with the rails in the foreground, one third, and the station and sky in the background, two thirds. The one third-two thirds balance can be directly reversed, of course, with two thirds at the bottom and one third at the top. All depends on the demands of the material.

But, if you live in the mountain regions of Pennsylvania or Virginia, or out west in Colorado, your primary concern won't be composition. For with the scenery in these States as your backdrop for train filming, you have everything at your command. Picture this through your finder: high rugged mountains with scattered green timber, a deep gorge with a double track rail climbing a 1.5 percent grade swinging to the left in your finder. Into this setting roll two big articulateds, blasting their way up the grade with proud smoke plumes reaching for the sky. Here is a sight to behold and a picture that only Kodachrome can record!

But perhaps the most appealing and picturesque subjects in the railroad realm are the old narrow gauge lines. There are still plenty of them in operation today. If you are coming West this spring or summer, you will find Colorado the best State to shoot up the old narrow gauge "teakettles." For it is generally conceded that no other State in the Union is as rich in the legend of the old narrow gauge as is Colorado. You will travel the Rio Grande up the Moffat Road and through the Royal Gorge of the Arkansas. Or you may record all the cockiness and color of yesteryear on the old narrow gauge line from Salida to Montrose. But don't delay too long. These old-timers are passing, one by one!

Yes, the thrill and fascination of the railroad is never ending, whether it be the fast passenger, the fast freight, the wayside freight or the old narrow gauge hogs. And this summer you may look forward to train excursions again. So there will be lots of opportunities for you rail lovers to film the noise and spectacular action of the railroads!

Annual meeting of the ACL

THE twenty second Annual Meeting of the Amateur Cinema League, Inc., took place at the office of the corporation, 420 Lexington Avenue, New York City, May 12, 1948. Entirely a business meeting, there were reelected as directors the following members, to serve for three years, or until their successors are named: John V. Hansen, FACL, Stephen F. Voorhees, FACL, Ethelbert Warfield, ACL, and Roy W. Winton, ACL.

A portion of the report of the managing director dealt with the matters having to do with the restyling of MOVIE MAKERS. There has been quite general praise from readers. Among the many gifts made during the year, the largest was that of Mrs. L. S. Galvin, ACL, a director of the League, amounting to $250.00.

At a meeting of the Board of Directors, held following the Annual Meeting of Members, The Executive Committee was reelected, consisting of the officers of the corporation and Floyd L. Vanderpoel, ACL. The election of two members of the Amateur Cinema League, Inc., to the League's Fellowship was made by the Board of Directors. These will be announced in July MOVIE MAKERS.

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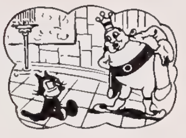
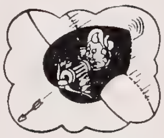
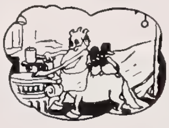


BOLD KING COLE

NEPTUNE'S NONSENSE



CUPID GETS HIS MAN



IT'S A GREEK LIFE

MOLLY MOO COW AND THE INDIANS
MOLLY MOO COW AND ROBINSON CRUSOE
MOLLY MOO COW AND THE BUTTERFLIES
MOLLY MOO COW AND RIP VAN WINKLE
THE GOOSE THAT LAID THE GOLDEN EGGS
TROLLEY AHOY
TOONERVILLE PICNIC
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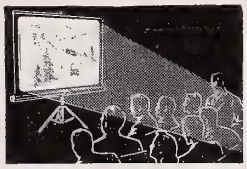

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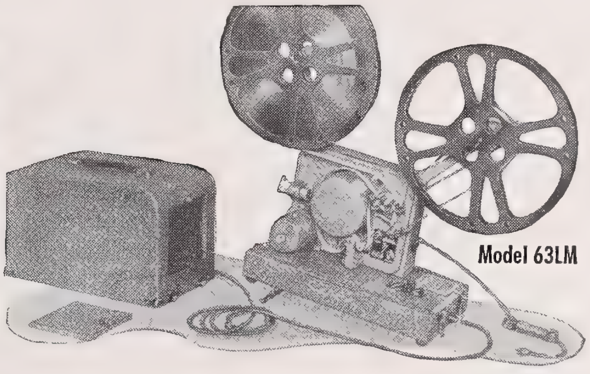

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LATE RELEASES

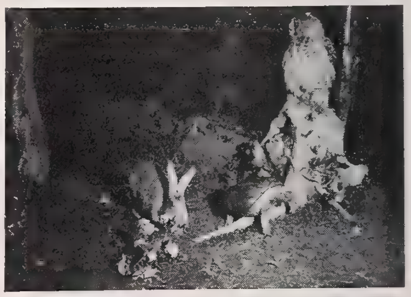
Features and short subjects for 8mm. and 16mm. screens

■ *The Kansan,* eight reels, 16mm. sound on film, black and white, is released by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. Richard Dix stars in an active Western as the man glittering gold couldn't buy and hot lead couldn't frighten. He is surrounded in his adventures by such perils as Jane Wyatt and Albert Dekker.

■ *Let's Sing,* a series of one reel musical films, 16mm. sound on film, black and white, is distributed by Castle Films, a division of United World Films, Inc., 445 Park Avenue, New York 22, N. Y.; it is available only from photographic dealers. Popular close harmony songs, with the words appearing on the screen, are featured in this new series. The artists are the Gordonairs of Fred Waring's Pennsylvanians, the University Chorus, Jane Pickens and Suzanne Tafel.

■ *Here Comes Kelly,* seven reels, 16mm. sound on film, black and white, may be obtained from Post Pictures Corporation, 115 West 45th Street, New York 19, N. Y. Jimmy Kelly, who just can't hold jobs, becomes a process server. This leads him into a succession of riotous experiences. Among the performers are Eddie Quillan, Joan Woodbury, Maxie Rosenbloom, Armida and Ian Keith.

■ *The Magnificent Doll,* eleven reels, 16mm. sound on film, black and white, is distributed for school use only by United World Films, Inc., 445 Park Avenue, New York 22, N. Y. Dolly Madison, the charming and high spirited wife of the fourth president of the United States, is the subject of this fascinating biographical treatment. The film points up the politics and the social life of the day. Ginger Rogers, David Niven and Burgess Meredith play the leads.



■ *Aesop's Hare and Tortoise,* one reel, 8mm. black and white, is produced and distributed by Encyclopaedia Britannica Films, Inc., 20 North Wacker Drive, Chicago 6, Ill. The famed tortoise and the equally famed hare go through their paces with the outcome that we have always been led to expect. Judge Owl may be a new character in the story, but he helps make the tortoise's victory official.

■ Over thirty 8mm. "sound" films (films accompanied by unbreakable plastic records) are now available for use with the Movie Sound 8 projector. The films present the same material as their 16mm. sound versions and run from nine to ten minutes in length. A listing may be had from Continental Products Corporation, 1103 East 15th Street, Kansas City 6, Mo.

Welcome to Philadelphia

[Continued from page 237]

This charming example of colonial Georgian architecture dates from 1727. George and Martha Washington worshiped there.

BENJAMIN FRANKLIN PARKWAY

Boarding a Route 21 car traveling west on Market Street, we ride to 18th and Benjamin Franklin Parkway. We have now left scenes of Revolutionary times to enter into a most modern world. We cannot resist shooting the beautiful fountains in Logan Circle. Before us is an unobstructed view of City Hall with its famous William Penn statue. Across Logan Square is the Cathedral of Saints Peter and Paul; also the Municipal Court building and, beyond that, the Free Library. Exceptional shots of the surrounding city can be made from the roof garden of this library.

A good view of the Parkway can be taken from the center of Logan Circle. Face to the west and shoot toward the Art Museum through the Army and Navy Pylons. Across the Parkway, shots of the Benjamin Franklin Institute should be made before the afternoon sun shadows its front entrance. Beyond the Franklin Institute is the imposing Board of Education building and the headquarters of the Philadelphia Council, Boy Scouts of America.

MUSEUM OF ART

Recrossing the Parkway at 22nd Street, we film the Rodin Museum, modeled after the famous museum at Meudon, France. Within are many originals and more than 200 recasts of sculptures by Auguste Rodin. A Route A bus will take us to the head of the Parkway where we visit the Philadelphia Museum of Art. No cameras are allowed in the museum, but the numerous statues, fountains and beautiful colorings in the architecture of the building are worthy of filming. Here we shoot our opening scene of the skyline. On the other side of the Museum are vistas of Fairmount Park and the Schuylkill River. From our vantage point on the terraces behind the Art Museum, many spectacular sunsets have been filmed. The river forms a pathway into the setting sun.

FAIRMOUNT PARK

If you have come to Philadelphia in your own car, by all means explore Fairmount Park. This is the largest natural park inside city limits in the United States. There is much to see and film in its 3900 acres. Follow the East River Drive to its end, and then continue through the Wissahickon.

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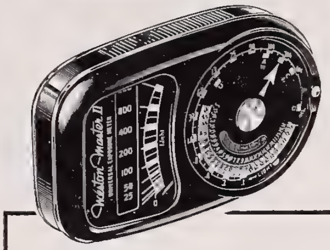

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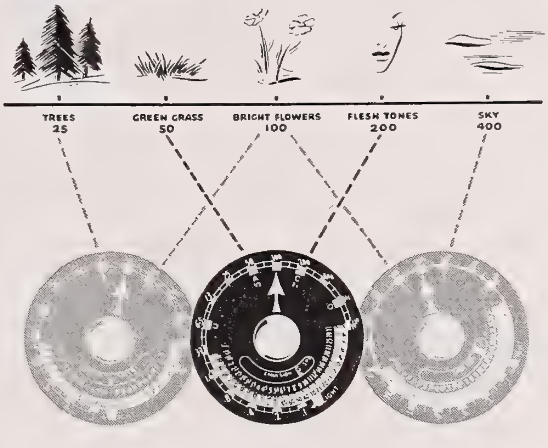

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Kodak Vigilant Six-20 f/6.3—Flash Shutter	42.14
Kodak Vigilant Six-20 f/4.5—Flash Shutter	61.18

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This region holds in store many lovely settings for the movie maker. On your return, cross the Falls of Schuylkill Bridge and follow the West River Drive with its various branching roads. You will notice many colonial mansions dotting the hilltops. They have been carefully restored and appear now as they did in colonial times.

If you came to the city without your car, take a Route A bus at City Hall and get off at Girard Avenue. Follow the path down to the river's edge. Just to the north you will see traffic moving through a picturesque tunnel carved out of the rocky hillside. Glendenning Rock Garden nestles at its base. On the south side of the bridge, close to the water's edge, several groups of modern statuary are shown to advantage in their stagelike setting. On the western end of the Girard Avenue Bridge, the oldest zoo in the United States puts on the best show in town. It has one of the most varied animal collections in the world—about 2.000 specimens. This could be one of the highlights of your film.

Across Girard Avenue from the zoo is Letitia Street House, built by William Penn sometime before 1715. Not far away on Lansdowne Drive is Sweetbriar, another stately mansion with its heirlooms of colonial times. These buildings are open to the public from 10 a.m. until 5 p.m. Further along this drive is picturesque Smith Memorial, Memorial Hall and Horticultural Hall, famous for its collection of tropical plants. In the afternoon light, Horticultural Hall is mirrored in the pools of its sunken garden. With the filming of the Japanese pagoda in its Oriental garden setting, we bring to a close our impressions of Fairmount Park—and of the City of Brotherly Love.

Mountain movies

[Continued from page 235]

trips, since it must be packed away whenever the party moves.

We have found it best, both for vacation enjoyment and for successful mountain filming, to make careful plans (for the vacation and the filming) long in advance. This makes life more interesting anyway, as the anticipation of a fine holiday and fine filming is a joy in itself.

TAKE YOUR TIME

It is usually best to pick a relatively small area of mountains to be covered on the vacation filming trip, and to go to that area expecting to stay long enough both to enjoy the vacation and to make a satisfactory film. Sometimes this may mean leaving out another mountain region you had hoped to visit; but *one* good vacation and *one* good film of it are better than hurried visits to several areas and generally unsatisfactory movie snapshots of each.

If your vacation is to be a tour of several mountain regions, it is advisable to make a plan so flexible that you can stay longer in the most interesting places—if that proves desirable for filming purposes. For instance, last summer we planned to spend five days in Rocky Mountain National Park, Colorado, while we did some hiking, trail riding, fishing and made a short movie. Although we had been there twice before some years ago, we soon found we had far underestimated both its vacation and picture possibilities. In the end, we spent *ten* days there and omitted from our itinerary another area entirely.

TRAIL RIDGE ROAD

What did we find to film there for ten days? Well, enough to use up over a thousand feet of 16mm. Kodachrome—and we still long to go back, to polish up a few sequences we could have spent more time on. We spent the best part of four whole days on the spectacular mountain highway known as the Trail Ridge Road. This leads up out of Estes Park village to the crest of the snow capped Rockies, follows that crest for a dozen miles amid scenes of magnificent mountain grandeur and then drops down in great switchbacks to Grand Lake, the largest body of water in Colorado.

We began our film of the Trail Ridge Road just a short way out of Estes Park village. First a few carefully selected scenes of the highway, nicely framed by trees and stretching far ahead toward snow capped peaks—with, of course, our car and others heading up the road. Then followed a few shots of the road and its magnificent mountain scenery taken from the car as it traveled upward. For these, the lightweight magazine camera was fastened securely just outside the right front window of the car by means of the Skyhook clamp. Then, when stretches of good smooth highway were found with fine mountain scenery ahead, the driver aimed the car straight up the road while his companion on the front seat started and stopped the camera. Both the one inch and 15mm. wide angle lenses were used on these scenes.

ANIMALS ARE INTERESTING

At Park Point, a high overlook from which one can trace much of the Trail Ridge Road as it winds back toward Estes Park, we made a film sequence showing not only the scenic viewpoints and roadway but also the many chipmunks, ground squirrels and Clark's nutcrackers which gather there to enjoy the peanuts offered by the passing motorists.

Filming these chipmunks and squirrels was easy with the help of the two and a half inch telephoto lens. But the wary, jay-like nutcrackers stumped us until we made a special trip to that spot and spent a couple of enjoyable hours getting them used to us and our camera. We found the four inch telephoto lens ideal for those bird closeups that fill the screen and appeal to every one. This extra trip up the mountain, just to film some bird closeups, shows clearly why we urge that your mountain vacation be spent in a relatively small area and be flexible in time.

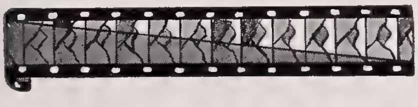
Six more enjoyable days were spent in our base camp at the Glacier Basin campground, from which we took and filmed numerous side trips. There was a hike from beautiful Bear Lake (9,500 ft.) on up to Dream Lake at the base of Hallet's Peak. On the way a wood thrush's nest was discovered in a low pine tree, and we spent some time making a sequence on the feeding of the baby birds. The four inch telephoto again was just the thing. Carefully selected spots along the trail made for beautiful and sometimes thrilling hiking shots, while the mountain wild flowers added fine touches of color to our film.

An automobile trip to Allenspark for a look at the mountains from another side resulted in two film sequences which our audiences really go for. One is of Mortimer, the young prairie dog that we found at a lunch stop. A pet of the storekeeper's children, Mortimer proved to be a natural born actor, and our closeups (two and a half and four inch telephoto) of him digging, playing peekaboo out of the end of an old pipe and eating a sticky marshmallow cookie are delightful.

The other sequence is of baby mountain bluebirds which we found nesting in a rural mailbox by the side of the road. We staged the discovery of the bluebirds' nest for the camera, and not only got closeups of the young birds but also the colorful parent birds in anxious protest.

Well, we could go on and on about filming in the high country. For the subjects mentioned are but a small part of the many interesting motion picture opportunities on a mountain holiday. After all, we haven't even discussed such activities as camping, boating and swimming—available on any mountain vacation, be it taken in the high country of the north, south, east or west. The main thing is to seek out *your* high country, and then stay there long enough both to have a grand vacation *and* to make a grand film.

The result will be a hit, whenever you show it!



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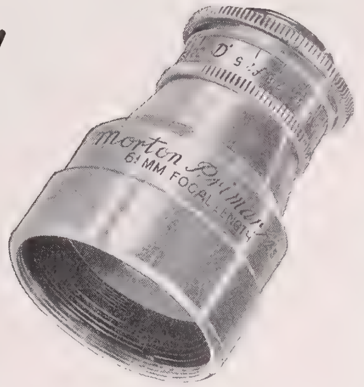

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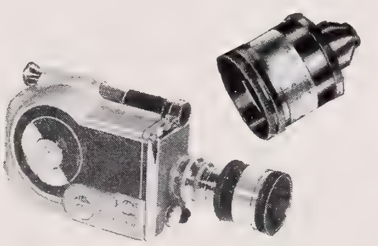

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8 CLUBS 16

The people, plans and programs of organized amateur motion picture groups everywhere

New club for Middletown The Middletown (N.Y.) Amateur Movie Club has recently been formed, with the following officers elected: Charles E. Taylor, ACL, president; Albert Harrison, vicepresident; Aaron Binenkorb, ACL, secretary.

The club has scheduled its meetings for the fourth Friday of each month, with lectures by movie experts featured as a drawing card.

Gala show at Milwaukee The Amateur Movie Society of Milwaukee, ACL, staged its fifth annual Gala Show at the Shorewood Auditorium, with Robert H. Jansen, ACL, as master of ceremonies. An enthusiastic audience enjoyed *Paper Doll*, the 1947 club production; *Squeaky's Kittens*, by Walter Bergmann, FACL, of Mt. Vernon, N. Y.; *Blue Horizons*, by Walter F. Chappelle; *Motion*, by Henry Hird, FACL, of Ridgewood, N. J.; *Day Camp Memoirs*, by Mrs. De Lylia Mortag, ACL, and *The Magic Carpet*, by Mr. and Mrs. William Rheingans.

Music was provided by Mr. and Mrs. Rheingans and Erma Niedermeyer, ACL, and the guests were welcomed by club president Richard J. Franzel, ACL.

Washington Aggies The Agriculture Amateur Movie Makers, a newly formed club for 8mm. and 16mm. movie enthusiasts of the United States Department of Agriculture, announces its officers as follows: Homer E. Pryor, president; H. D. Bateman, first vicepresident; Melvin P. Hemmer, second vicepresident; Eldon B. Floyd, secretary; Lyle B. Shanks, treasurer, and Lance Hooks, ACL, and Frank E. LaMaster, members of the executive committee. Special committees will assist these officers in planning meetings.

The club has already made a tour of the well equipped movie studio and laboratory of the Department of Agriculture, one of the first government agencies to produce films for educational purposes.

Leo J. Heffernan, FACL

PRODUCERS of pictures on M.M.P.C. Gala Night line up with Frank E. Gunnell (left), FACL, club president. They are Martin E. Drayson, George Mesaros, ACL, Joseph J. Harley, FACL, and Edward Hird, appearing for his father, Henry E. Hird, FACL.

Albany guest producers The films of two prominent members of the Schenectady (N. Y.) Photographic Society, ACL, were shown recently to members of the Amateur Motion Picture Society of Albany (N.Y.), ACL. *Magic Stairway*, by Margaret and Harlan Webber, ACL, and *Movie Menagerie*, by Francis M. Spoonogle, ACL, met with an enthusiastic reception; both films were followed with helpful talks by the producers and demonstrations of the methods used in making these Ten Best award winners.

Gadget Night, as staged by Helen Welsh, ACL, gave the Schenectady group a chance to look over recent commercial innovations, as well as simple ten cent store items that can be converted to aid the filmer.

Tasmania organizes Movie makers in Hobart, Tasmania, Australia, have formed the new Hobart Amateur Cine Club to serve 8mm., 9.5mm. and 16mm. filmers. Only recently organized, they hope to increase their membership as more and more cameramen in that vicinity hear about their activities.

Los Angeles contest The Los Angeles Cinema Club is sponsoring a midseason novice contest for members who have never placed among the first three winners in previous contests. All entries are to be in the hands of James H. Mitchell, contest chairman, by June 30.

A late meeting was devoted to lectures on composition and color balance and the screening of *Two Weeks' Rest*, by C. William Wade, and *Fat Man Goes Fishing*, by Ted Phillips.

Kansas City winners The Kansas City (Mo.) Amateur Movie Makers, ACL, chose the following winners in its contest on Christmas films: 16mm. division, first prize to Dr. William Goodson, jr., ACL, and second prize to Dr. W. Hoehn; 8mm. division, first and second prizes went to L. H. Goodson and John Boothe respectively.

New officers for 1948 are Dr. William Goodson, president; C. A. Stone, ACL, vicepresident, and Charles H. Burns, jr., ACL, secretary treasurer.

New Bedford election The Greater New Bedford Movie Club, ACL, announces that the following members were recently elected to guide their group for the next year: Earl Fenstermacher, president; John Cieplik, vicepresident; Athene Caesar, secretary; James Roberts, treasurer; Maurice Gamache, auditor.

This new group meets on the first and third Thursdays of each month at R. P. McGee's Photo Supply Shop, 1446 Acushnet Avenue, New Bedford, Mass.

Westwood bulletin Secretary Ed Kentera reports, in the first issue of an attractive new club bulletin, *The Rewind*, that the Westwood Movie Club, of San Francisco, plans an exchange of films with the Los Angeles 8mm. Club and the Amateur Motion Picture Society of Albany, ACL, in order to give its members an opportunity to see what types of filming other club members are doing.

Recent appointments are Denver Sutton, publicity chairman, and Mrs. Barbara Helms and Mrs. Margaret Elliott, co-chairmen of the membership committee.

New York 8 Gala An enthusiastic crowd turned out for the New York 8mm. Gala Night at the Salle Moderne of the Hotel Pennsylvania to see a varied program of films that included *Scenario For Three*, by George Valentine, ACL; *Farm Frolics*, by Terry Manos, ACL; *We Dude It Again*, by Archibald MacGregor, ACL; *Closeups in Kodachrome*, by William L. Lucas, of Peoria, Ill.; *A Time to Remember*, by Victor Ancona, ACL; and *Magic Stairway*, by Harlan M. Webber, ACL, of Schenectady, N. Y.

Kalamazoo discussion *Your Exposure Problems* was the subject of a discussion led by Donald Campbell, ACL, at a meeting held by the Kalamazoo Movie Club, ACL. Six members aided Mr. Campbell by screening their films of Taquamenon Falls for exposure comparison.

Minneapolis Octo Highlight of the Minneapolis Octo-Cine Guild's recent meeting was a talk and demonstration on lighting by Clinton Hedsten.

Members can put his tips to good use in the spring and summer contests which are scheduled for this group, the prizes for which are a gunstock camera mount and a General Electric exposure meter.

English contest The winners of the competition sponsored by the *Amateur Cine World* magazine, published in London, have recently been announced. The contest was for films best presenting the case for road safety.

Swinging Along, by A. C. Simpson and Glynne Mills, took first prize, which consisted of one hundred

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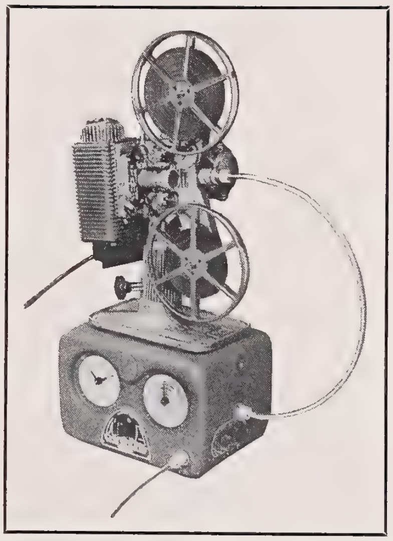

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pounds; *Time To Consider*, by the Fourfold Film Unit, took second and *Imp's Playground*, by L. F. Minter and H. R. Dale, took third.

Victorian five best From the pages of *Movie News*, a bulletin published by the Australian Amateur Cine Society, ACL, comes news of the winners in one of the larger Australian contests.

This competition was promoted by the Victorian Amateur Cine Society, ACL. The winner of the contest was Cyril Stevens, with *Fraternity*. Second place was taken by K. Rankine, with *Hubby Gets a Hobby;* third, by W. H. Scotten, ACL, with *The Tower;* fourth, by Jack Stevens, with *The Four-Day Break*, and fifth, by R. G. Button, with *Tinglewood*.

Schenectady screens Recent programs of the Schenectady (N.Y.) Photographic Society, ACL, have taken on the character of one man shows.

At the December meeting, Harlan M. Webber, ACL, projected both his *Magic Stairway* and *Pinocchio's Jack-O'-Lantern*, Ten Best winners of 1947 and 1946 respectively.

At the February meeting, Francis Spoonogle, ACL, screened *Backyard Zoo* and *Movie Menagerie*, the former an Honorable Mention in 1945 and the latter a Ten Best for 1947.

The January meeting was devoted to more technical aspects of movie making, consisting of a demonstration of 8mm. pictures synchronized with a sound on wire recording, by S. J. Van Patten, and the presentation of a 16mm. sound Kodachrome study of the printing craft, by C. W. Kastensmith.

Harvard film Undergraduates at Harvard University and Radcliffe College, working under the title of Veritas Films, are in the process of making a movie called *The Touch of the Times*. The group is led by William Alden and now has some fifty four enthusiastic members.

Michigan convention The Michigan Council of Amateur Movie Clubs invites all movie makers in and around Michigan to attend the annual spring convention at the Civic Theater in Kalamazoo on Friday, June 4, at 7 p.m.

Rockford contest Recent winners in the class A section of the annual contest of the Rockford (Ill.) Movie Makers, ACL, were Paul Dahlman, with *World's Greatest County Fair;* Bruce Johnson, with *Bryce;* Harmon Smith, with *A Grocer's Hobby;* Earl Brolander, with *Eddie Goes to the Ice Show*, and Eugene Johnson, with *1946 Vacation*. In the group B section, James Gustin took first with *Canadian Memories;* Fred Shute, ACL, second with *As Ye Sow, So Shall Ye Reap*; Tony Zuvlis, next with *Carpet Weaving at Home*, and T. Johnson, last with *Beauty Spots of the Banff Region*.

San Francisco selects Officers for this year were selected by the Cinema Club of San Francisco at a recent meeting. Ben Nichols was made president; Ben Hechinger, vicepresident; Violet Neuenberg, secretary; Lloyd Littleton, ACL, treasurer, and Leon Gagne, Dave Redfield and Charles Hudson, directors at large.

Minneapolis elects The Minneapolis Octo Cine Guild has elected its officers for the present cine season. Ed Monahan was chosen as the new president; Earl Peterson, secretary; A. F. Buckles, membership chairman, and M. F. Ohnstein, editor of the news releases.

8's for Metropolitan A diversified program of 8mm. films was presented by the Metropolitan Motion Picture Club, ACL, at the Hotel Pennsylvania, with both beginners and oldtimers represented among the producers. The films shown were *Picnic*, by Irwin Sharp, ACL, and Cy Landy; *Blessed Event*, by Raymond J. Berger, ACL, of Cheektowaga, N. Y.; *Pinocchio's Jack-O'-Lantern*, by Harlan M. Webber, ACL, of Schenectady, N. Y.; *By Jeep through Norway*, by Per Rasmussen, of Copenhagen, and *Escape*, by Harry Atwood, of Ajo, Ariz.

Utah surprise A surprise film was the opener for the Utah Cine Arts Club, ACL, meeting held in the Ivory Room of the Newhouse Hotel, at Salt Lake City. Following this provocative feature, *Continuity for Vacation Pictures* was discussed by Theo Merrill, ACL, and a vacation film featuring the historical spots between Chicago and New York, produced by William Maxwell, was screened for the club.

Steady as you go!

[Continued from page 242]

speed smooths out such inevitable camera movement as comes through even the best of camera supports. Here's the story. At the normal camera speed, you are taking only sixteen pictures every second. This means that each exposure time is approximately one thirtieth of a second, while the other thirtieth (of each sixteenth of a second) is employed in moving the film through the camera.

This speed of exposure (one thirtieth of a second) may sound fast to the novice filmer. But, photographically speaking, it is really quite slow. The point is that a fast moving car or a jiggly camera can move a really appreciable distance during that period. This means in turn that there will be a marked difference in the successive images which the camera registers—thus creating on the screen a blurred and unsteady movie.

The higher the camera speed, however, the shorter will be the distance the car or camera can move between successive exposures, the less will be the difference in successive images—and therefore the less the unsteadiness. Your 24 frame run cuts exposures to 1/45 of a second, while the 32 speed drops it to 1/60. The resultant pictures, *projected on your screen at the standard 16 frame rate*, will be correspondingly smoother.

ANGLE OF VIEW

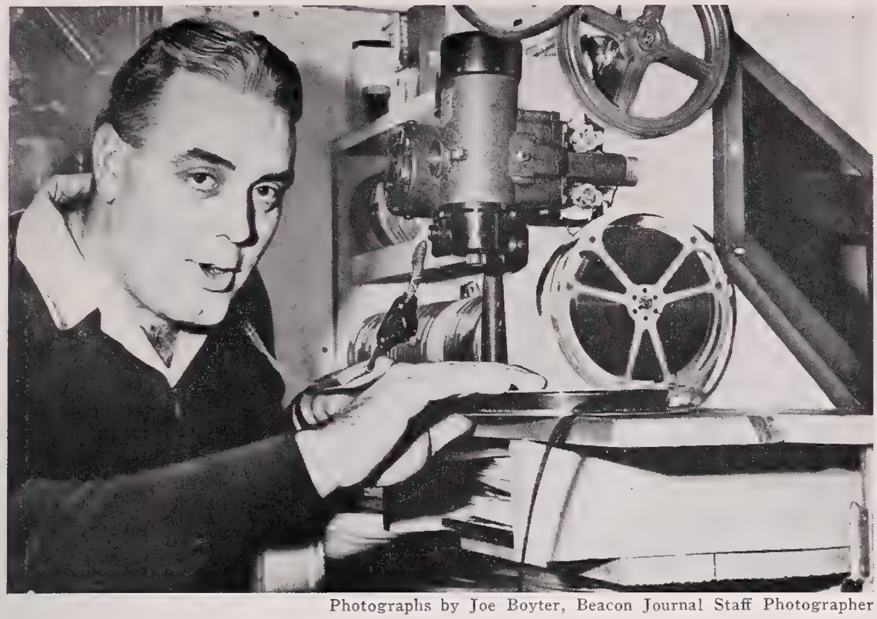
Still further refinement to fast moving camera shots may be added by giving thought to your angle of view. This angle is the one which exists between the line of sight of your camera and the line of movement of the car, train or plane.

In general, your most pleasing pictures will result if the angle between these two lines falls somewhere between the ten to twenty degree area. Shooting straight ahead, with your two lines parallel, is satisfactory, but it is likely to be less interesting than the ten to twenty degree angle pictures—with their resultant changing perspective. The important thing to keep in mind is *never* to shoot at right angles to the line of movement. The result will be impossibly jittery, as if you had swooped your camera across the landscape in a high speed pan shot.

SHOOTING ON CURVES

Speaking of changing perspective, as we did just above, brings up still another nicety of filming from moving platforms. This is that there will be more dynamic interest in scenes filmed from your car if you restrict them to moments when you are rounding gentle curves in the highway. Try a test shot on a long stretch of straightaway; then check it against a take on a curving section of roadway, and you will see clearly what we mean. In the latter scene there is an ever changing relationship of foreground and background which has true cinematic quality.

And so, when you take off on a trip this summer—be it for a vacation or a Sunday afternoon—keep in mind these aids for auto filming. Such scenes can be among the most intriguing of your travel footage. But—keep them *steady* as you go!



Photographs by Joe Boyter, Beacon Journal Staff Photographer

Kid stuff

An Akronite combats minors' mischief with movies

IF MR. ROPER ever gets around to polling the youngsters on Cordova Avenue, Akron, to discover the top man on their totem pole, Griffin Greenert, ACL, will be the unanimous choice.

Greenert, a farsighted police patrolman who has observed the end results of juvenile delinquency, first set up a Thimble Theatre in his home for the amusement of his own three children; now, every Friday night or Saturday morning, he presents a free show, assembled from his 50,000 foot film library, for *all* the neighborhood kids.

October 31 finds few upset garbage cans on Cordova Avenue, for most of the small fry prefer to see the cartoons and sports films that Greenert screens for them on Hallowe'en.

The Soap Box Derby, PAL softball games and local athletic events filmed by this energetic policeman make festive fare for the tots. The popcorn and candy which his wife turns out for these occasions are an added treat, but the amiable Mr. Greenert has found that the surest way to a kid's heart is through a movie projector.

GRIFFIN GREENERT, ACL, top, listens to the wholehearted applause of his half-pint hero worshipers, weekly patrons of the Thimble Theatre. The projection room is enclosed.

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THIS YEAR'S CENTER

PHILADELPHIA is this year in the news, as the convention city for both of the United States' political parties. If you follow the suggestion of Francis M. Hirst, for making a film of that hallowed cradle of American liberty, you will have to be spry and careful.

The City of Brotherly Love will be making news all through June and July—and hotels will be filled! Do not let this remark go unnoticed, in your travel plans, as it may not be pleasant to have no place to stay at night, after a day's hoofing with the camera. So, plan to leave the city—which is not at all the unhurried and sleepy place of the cherished, but no longer true, jokes—to the politicians for about a month, all told, and arrange your trip to Philadelphia at other times.

We believe that our story of filming Philadelphia will make you want to go there and record many of its historical and modern attractions. For the city has managed, in spite of its large population, to preserve a great deal of its original charm and to add to it well planned additions. The Art Museum, to which our story refers several times, is one of the most distinguished in the entire world. It is much less written about than talked of. Of course, we all know the area where American liberty was born. But a walk down past the various early buildings will amaze the newcomers at their number and faithful adherence to tradition.

Wherever you may go in Philadelphia, you will find something worth while. Mr. Hirst skimmed only a part of the rich cream of history in his story. But he skimmed it expertly and sends you questing. Perhaps no place in this entire country is more worth a visit, if you are interested in the past, in art and in quietly and beautifully planned modernization.

Philadelphia, this summer, has out the Welcome Mat for all America. Why not accept the invitation?

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Filming a flower

[Continued from page 233]

Flat front lighting should, in most cases, be restricted to long and medium shots of flowers. There is no particular advantage in special lighting for this type of scene which often has, for its own enhancement, a summer sky of generous blue, a graceful expanse of green lawn, or any one of several naturally compatible backgrounds present in nature. As any outdoorsman will know, it is almost impossible to find disharmony of color in the natural world.

Side lighting is easily managed and is especially effective on medium shots of flowered branches or clusters—apple blossoms, snowballs, magnolias, cherry blossoms. It is this type of lighting which is used to capture that clear, fresh, brilliant sunlight effect. Checking through your viewfinder will often show just when and where side lighting can best serve your film. The splash of sunlight on the side of tall, green stems of flowers or along the edges of dark branches of flowering trees will create outstanding textural beauty.

BACK LIGHT FOR CLOSEUPS

Back lighting is certainly the most effective illumination for flower closeups. Select the darker flowers, with large, dark petals. Hollyhocks, dark magnolias, American Beauty roses, irises, red peonies are good examples. There is not much use to experiment with back lighting on the lighter hued blossoms, since these return too much light from the camera side, offer little contrast effect and are rarely beautified by this treatment. It is only with the darker flowers where the light, coming strongly from behind, results in the lovely translucence, the dramatic contrast between light and dark, which immeasurably glorifies the full beauty of your subject. And even with these blooms, back lighting is at its breathtaking best only when employed in compositions presenting no more than three or four blossoms at most.

TECHNIQUE TELLS

While a slight wind movement of your subjects is desirable in flower filming, *any* movement of your camera is definitely not. Thus, a tripod is a must for closeup flower work. The smaller the area to be filmed, the more rigid must be the camera support, and this type of cinematography ought never to be attempted without it.

When a meter is not in use, a general exposure formula such as $f/8$ in clear, front sunlight can be followed only for the long or medium flower scenes. When making closeups, however, the exposure meter is indispensable, particularly when side lighting or back lighting is used. In this special effect type of illumination, the novice is strongly advised to make full use of his meter.

One all encompassing rule for accurate exposure of flowers in closeup is all you will need. Point your meter directly and accurately at your subject from a distance approximately equal to its size or area (if your flower is four inches in diameter, hold your meter four inches away from it), take your reading and then do exactly as your meter tells you. The old advice about getting plenty of light on your subject (so that you can use a small stop to obtain maximum sharpness) certainly holds good in closeup flower filming.

A flower garden is truly a happy hunting ground. Stalk your game expertly, sight your target, work up real close, aim accurately and *shoot!* Your patience will pay.

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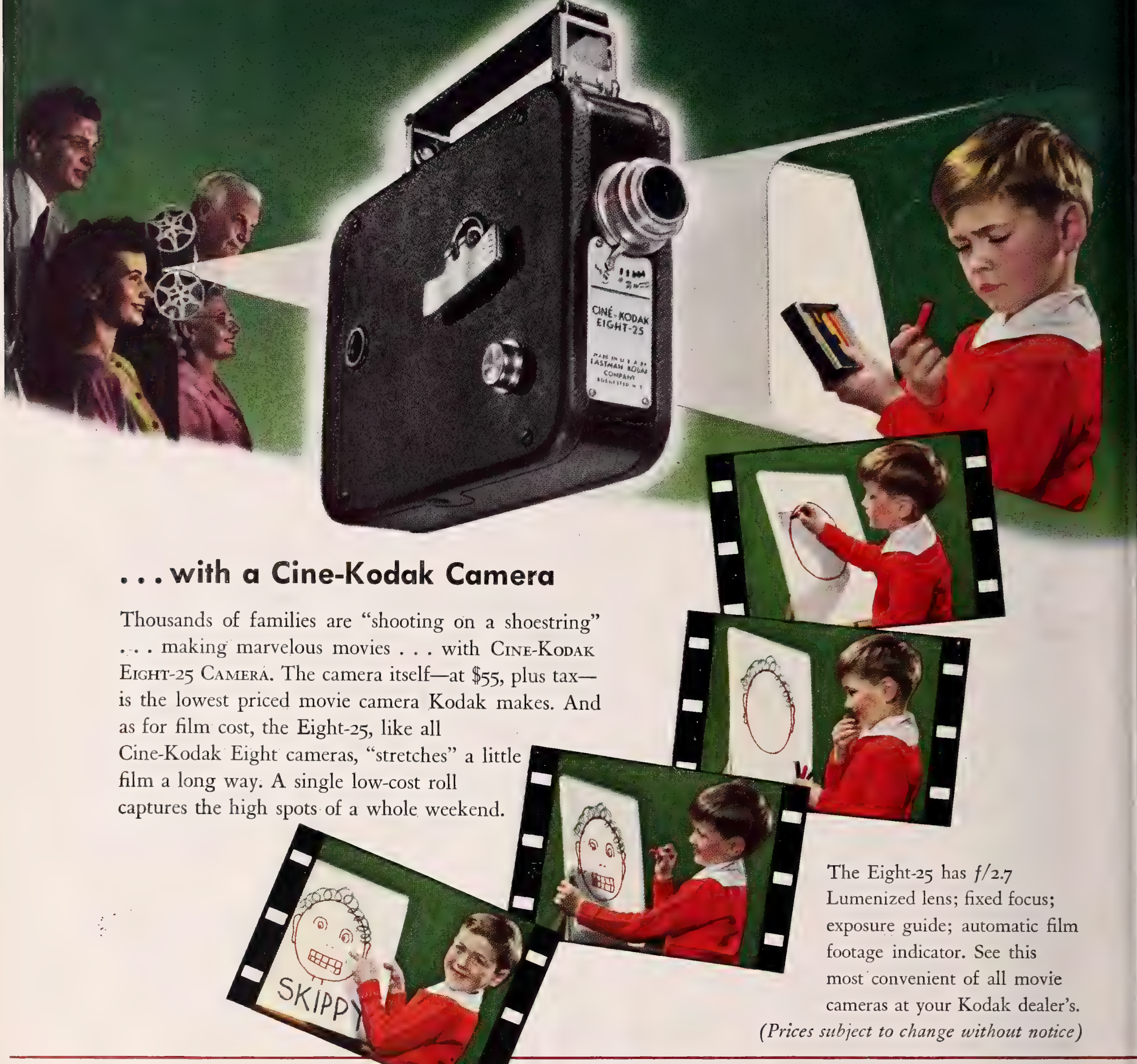

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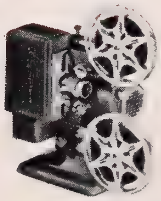

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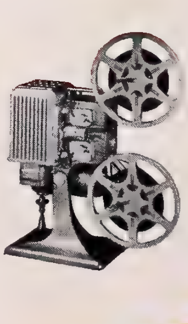

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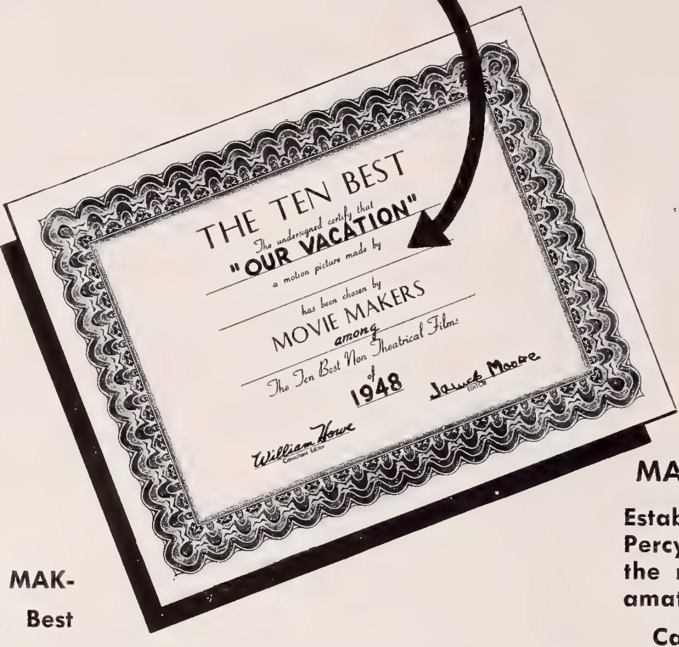

THE TEN BEST
The undersigned certify that
"OUR VACATION"
a motion picture made by
has been chosen by
MOVIE MAKERS
among
The Ten Best Non Theatrical Films
of
1948
Moore
Editor
William Howe
Consultant Editor

YOU MAY PLACE IN THE TEN BEST of 1948

The TEN BEST CONTEST

Established in 1930, MOVIE MAKERS selection of the Ten Best amateur films of the year is the oldest, most honored contest in the world of personal filming. It is open to

- **Amateurs Everywhere**
- **8mm. or 16mm. Films**
- **Black and White or Color**
- **Silent or Sound**
- **Short or Long**
- **On Any Subject**

THE Ten Best selections are made by the staff of MOVIE MAKERS from all films seen by it during the year. The selection is not limited to League members. Any movie maker, anywhere in the world, may compete.

For the judges seek only quality—quality of camerawork, film planning, editing, titling and above all, creative movie imagination.

OR WIN THE HIRAM PERCY MAXIM MEMORIAL AWARD

THE MAXIM MEMORIAL AWARD

Established in 1937, the Hiram Percy Maxim Memorial Award is the most treasured trophy in the amateur film world.

Carrying with it a cash prize of $100.00 and a miniature, silvered replica of the Memorial, the Maxim Award is given annually to the one amateur film judged the *best* of the Ten Best.

The Maxim Award *has been won* by all kinds of films—8mm. and 16mm.—black and white and color—silent and sound—short and long.

Any fine film can win. Your film can win—by entering it in the Ten Best Competition for 1948, closing OCTOBER 15.

Send the Certificate Below for Each Film That You Submit to MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

Place ____________________

Date ____________________

I, ____________________
(name)

certify that: (cross out inapplicable statement)

1. I have NOT rented, sold or received compensation from a client, and will not so do prior to Dec. 1, 1948, for:

2. I HAVE rented, sold or received compensation from a client, or will so do prior to Dec. 1, 1948, for:

a motion picture made by me entitled

____
(name of film)

____
(signature)

Rules governing the selection of MOVIE MAKERS Ten Best Films of 194 and the Hiram Percy Maxim Memorial Award

1. The competition for placement in MOVIE MAKERS Ten Best Amateur Films of 1948 and for the receipt of the Hiram Percy Maxim Memorial Award is open to anybody, anywhere, subject to the provisions of these rules.

The competition is likewise open to all films originally produced on 8mm. or 16mm. stock, black and white or color, silent or sound, subject to the limitations of General Class and Special Class hereinafter discussed. The competition is not open to 35mm. films nor to reduction prints therefrom.

2. Film entries submitted by persons living outside of the United States must, because of American customs rulings, be made on film stock originally manufactured in the United States.

Such entries from outside of the United States should be forwarded by parcel post—not express—and must be valued at less than $100.00 U. S. funds.

Entries from outside of the United States which fail to comply with one or both of these provisions cannot be received and will not be cleared through customs.

3. To classify entries, the certificate at left (or a copy of it), adequately filled out, must be provided for each film that is submitted. Certificates should not be enclosed in the film cans, but should be forwarded by First Class mail.

4. In the selection of the Ten Best Amateur Films, only films of the General Class—consisting of pictures which the maker has not rented, sold or received compensation from a client for, or will not so do prior to December 1, 1948—will be eligible for consideration.

The winner of the Hiram Percy Maxim Award will be chosen from among these pictures selected as the Ten Best Amateur Films of 1948.

5. An undetermined number of films will be awarded Honorable Mention, which, in the opinion of the judges, deserve such recognition.

Both General Class films and Special Class films—for which latter pictures the maker has received compensation or will receive rentals or compensation prior to December 1, 1948—shall be eligibl for Honorable Mention awards.

6. Phonograph records for musical accompanimen may be submitted with films, but their order o playing and change-over cues should be clearl indicated by an accompanying score sheet. Typewritten or recorded narrative also may be sub mitted with any picture which has been planne for its use. Such musical and narrative accompani ments will be judged on their own merits.

Magnetic recordings in accompaniment of films either on tape or on wire, also may be submitte but their reproduction with films will be contingen on MOVIE MAKERS ability to secure the indicate reproduction facilities.

No phonograph records of any kind can be re ceived from outside the United States because o trademark regulations governing this product.

7. Films, records and narratives will be reviewe and returned promptly, but it may take a perio of two weeks or more to review films submitte after October 1, because of the last minute rush

8. Selection of the Ten Best Amateur Films, th Honorable Mention winners and the Maxim Awar winner will be made by the editorial staff of MOVI MAKERS, The judges will decline to discuss thei decisions with competitors.

9. No officer or director of the Amateur Cinem League and no staff member of the League or o MOVIE MAKERS is eligible to compete for placement among the Ten Best Amateur Films, th Honorable Mention winners or for the Maxin Award.

10. October 15, 1948, is the closing deadline for th competition. All entries to be considered for se lection among the Ten Best Amateur Films, th Honorable Mention winners or for the Maxin Award must reach the office of MOVIE MAKERS 420 Lexington Avenue, New York 17, N. Y., on o before that date.

JUN 30 1948

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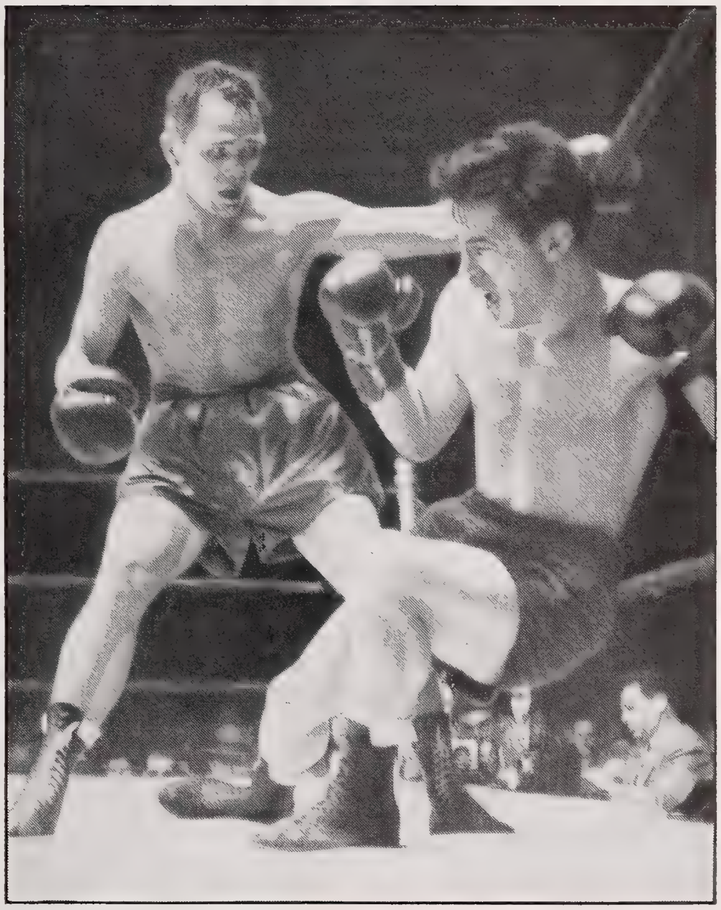

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MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

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1948

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Cover photograph by Lass from Frederic Lewis

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CHANGE OF ADDRESS: a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

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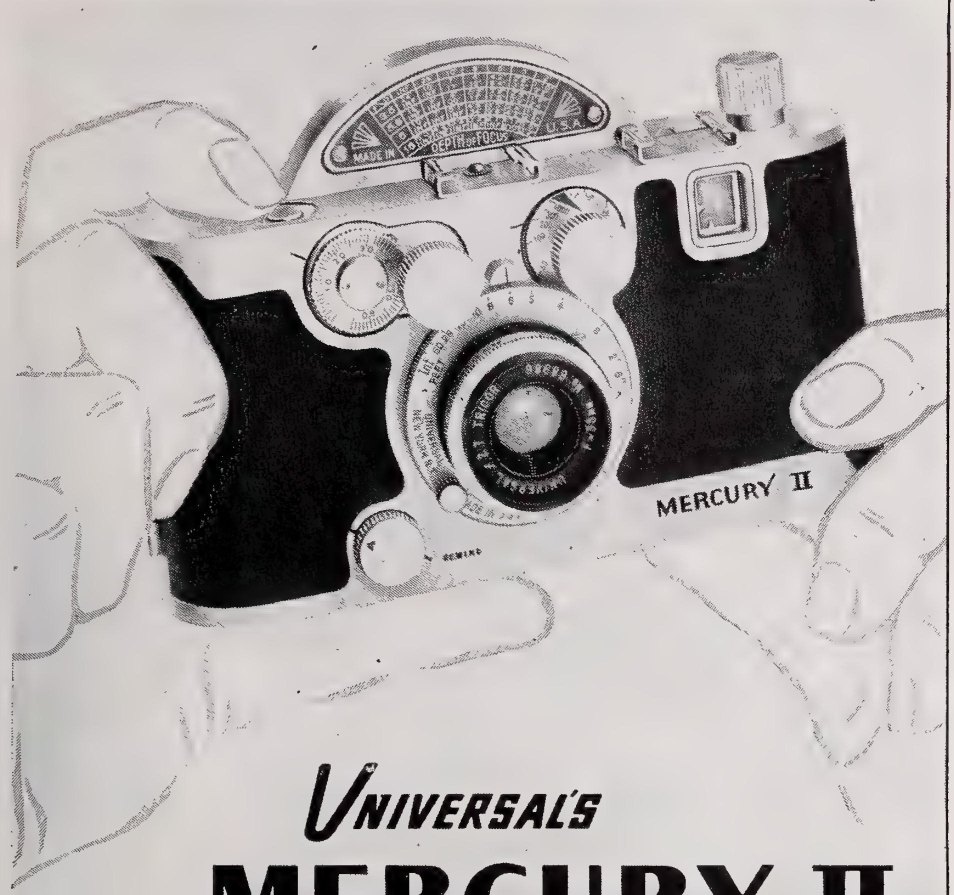

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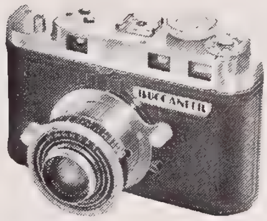

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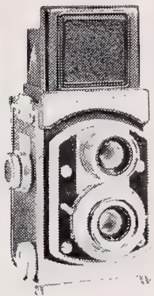

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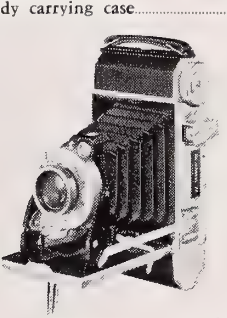

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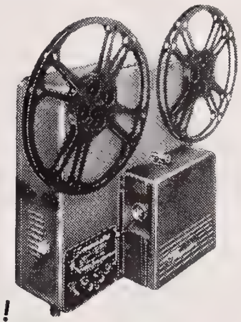

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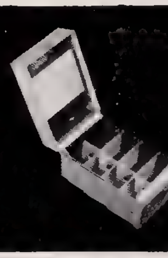

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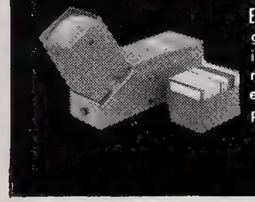

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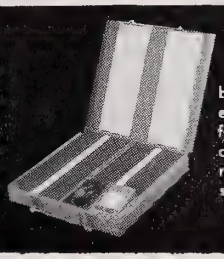

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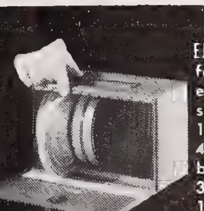

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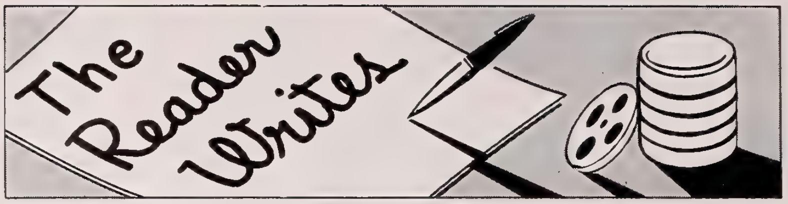

This department has been added to MOVIE MAKERS because you, the reader, asked for it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes,* MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

MOSTLY ADVERTISING?

DEAR SIRS: I regret to advise you that I am discontinuing my membership in the Amateur Cinema League due to the fact that I do not have the necessary time or money to keep up with my filming.

Also, MOVIE MAKERS has grown into a magazine that is mostly advertising and a few articles of little or no value to the average (low income) home movie (8mm.) fan.

CHESTER Z. RUSSEL
Media, Penna.

SICK OF SCENICS

GENTLEMEN: After looking at miles of pretty-pretty scenics, I am becoming intolerant of the average amateur for his lack of creativeness.

Examples of real movie making, in my opinion, will be found in the following list of films: *Angels Are Made Of Wood, In His Own Judgement, Home Movies, Dr. Kildare, Land Snakes Alive!* and *Ten Pretty Girls.*

I think that all who have seen them will agree that the makers did more than push the button on a pretty scene. They created movies!

JOHN P. STEELE, ACL
St. Albans, N. Y.

MOVIE MAKERS has seen *all* of the six films mentioned and agrees heartily with Mr. Steele concerning their creative excellence. Of the six pictures, four have been submitted in our Ten Best Contest. All four became award winners—two on 8mm. stock and two on 16.

LIKES MOUNTAIN MOVIES

GENTLEMEN: This month's MOVIE MAKERS (June) is a dandy issue, particularly the article, *Mountain Movies,* with all the specific and helpful instructions.

F. J. HINDS, ACL
Chicago, Ill.

BREAD ON THE WATERS

DEAR FRIENDS: You should know that we tried an idea at our March meeting which we gleaned from *The Reader Writes* of the same month.

In line with the suggestion titled *Club Courtesies,* I took a batch of postcards to the club and asked a number of members to write their appreciations to the producer of *Magic Mush,* that dandy 8mm. film we received from your ACL Club Library.

Apparently my card was the famous T. E. Charlie. In less than a week we received a charming letter of thanks to our club from *Magic Mush's* creator, Eric Unmack, ACL—also the creator of the suggestion, *Club Courtesies!*

HELEN KING
Secretary
Walla Walla Cinema Club, ACL,
Walla Walla, Wash.

ENTIRELY MOVIES

GENTLEMEN: Got my first copy of MOVIE MAKERS yesterday. I am very pleased to find that there is a magazine devoted entirely to movies, instead of being just a small department of a still magazine . . . Was especially interested in the Time Lapse article.

BRUCE BRIDGE
Clayton, N. Y.

APPEALED TO ME

DEAR SIRS: Due to the very little time that I can devote to movie making, I decided at first not to renew my subscription. But your new and improved magazine appealed to me, and no doubt I will be more than repaid through the many helps now offered in MOVIE MAKERS.

BYRON F. VELIE
Schenectady, N. Y.

SATISFIED WITH 8MM.

GENTLEMEN: Was very much impressed with the article called *Splinters,* in the April edition of your great magazine. For I too have come across people who think they are superior because they own 16mm. jobs. I myself am well satisfied with 8mm.

RICHARD W. ABELES, ACL
New York City

MORE TRAVEL, PLEASE

DEAR SIRS: We liked the article in May MOVIE MAKERS by Stan Midgley so well we would like to know if you plan similar stories on Yellowstone, Glacier, Banff and Lake Louise?

We are planning a 9000 mile movie trip this summer and not having had too much experience with the hobby will need all the help we can get.

LOWELL E. RISK
Lawrence, Kansas

Reader Risk will find Maestro Midgley bouncing back in this issue with one of his helpful and hilarious travel stories on Yellowstone. Banff and Lake Louise will follow in August.

EXPERT APPROVAL

GENTLEMEN: I have read with interest the splendid article, *Solving Parallax*, by Al Morton, FACL, in the May issue of MOVIE MAKERS.

I was doubly pleased to note that he speaks of and endorses the method of parallax correction described in my article, *Get Them Straight*, which appeared in the February number. Coming from so able and prominent a person in the amateur movie world, I feel indeed honored.

GEORGE MERZ, ACL
Clifton, N. J.

The parallax correction method cited by author Merz was that identified by author Morton as "holding off." Basically, it calls for the manual alignment of the camera lens with the object being filmed, through the movement of one or the other.

It is interesting to note that in the Merz version, the object (a title card) was the one to be moved, while in the Morton version it was the camera. Both systems are successful, if carried out with care.

Questions AND Answers

Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers*, c/o MOVIE MAKERS.

EXPOSURE AND FOCAL LENGTH

Q. & A. DEPT: I have noticed that the exposure used with a telephoto lens appears to be different from that used with the normal lens from the same camera position and on the same subject.

In other words, if I take a shot with the normal lens and then switch over to the telephoto (*f*/2.5) for a closeup of the same object, what will be the difference in exposure?

DANIEL G. HARRISON
San Antonio, Texas

The correct exposure on a given scene, filmed with a normal lens and with a telephoto, will not always differ. Nor is the use of the telephoto necessarily the controlling factor.

Any lens focused on an object which is closer to the camera than ten times the focal length of the lens will require more exposure than normal. With the telephoto this condition is simply more likely to occur than with the normal lens.

The necessary increase in exposure is not a fixed quantity. It can be computed by the following formula: Effective *f*/ Number equals r x *f*/ divided by F. In the formula, "r" is the distance from the lens to the film —.69 inches; "*f*/" is the normal exposure aperture, and "F" is the focal length of the lens.

For non-mathematicians, the Eastman Kodak Company offers an *Effective Lens Aperture Kodaguide*, covering lenses from 1 to 30 inches in focal length.

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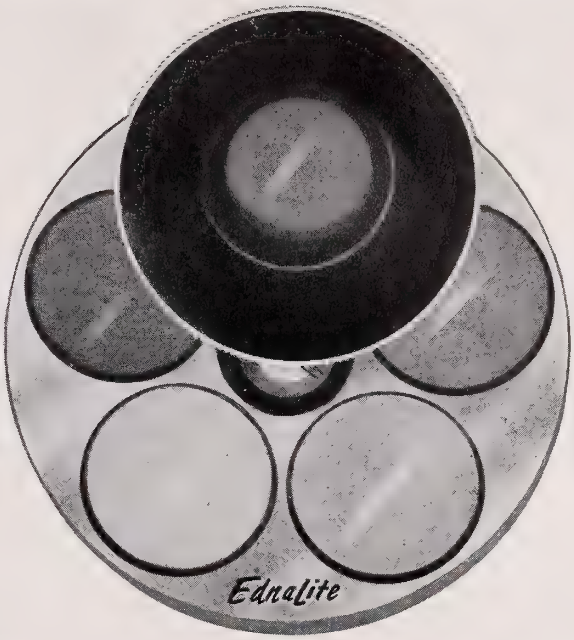

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Closeups—What filmers are doing

Here is one point we wish to make clear. The six illustrations for *Give The Girls Glamour*, beginning on page 278 of this Movie Makers, *are* enlarged from frames of 16mm. Kodachrome, not from still picture negatives.

We mention this, suspecting that readers rarely read a credit line (i.e., *16mm. scenes by Martin E. Drayson)* and that, in this case, you would not believe it if you did. Frankly, we wouldn't blame you. We scarcely believe it ourselves, even knowing how this minor miracle came about.

For the results you see are now five stages of reproduction away from the original. This series includes: the original 16mm. Kodachrome movie frames, .41 by .29 inches in area; enlargement of these frames in the Kodak 16mm. Enlarger to monochrome negatives 2¼ by 3¼ inches in size; projection enlargement from these negatives to 5 by 7 inch glossy prints; reduction of these prints to halftone engraving cuts 2 7/8 by 3 13/16 in area; letterpress printing from these cuts to the illustrations which you see.

Proof of the Pudding Note: *Welcome to Williamsburg*, that handsome and helpful discussion (May Movie Makers) by Thomas L. Williams, staff photographer at Colonial Williamsburg, is now being distributed by the foundation to each visiting filmer.

Their public relations office—which cooperated splendidly with us on the presentation—liked the results so well that 1000 reprints are now on the counter of Williamsburg's new Reception Center.

STAN MIDGLEY, ACL, crack amateur travel filmer, broods on his future as a lecturer.

That moody looking character peering at you from this page is none other than Stan Midgley, ACL, who brought you *Yosemite In The Spring*, in May Movie Makers, and *Geyserland!* (Yellowstone, of course) in this issue.

It may well be that Mr. M. is searching the horizon for his lost and lighthearted youth. For, now hailed (by himself, at least) as "The Cycling Cinematographer—Traveler, Photographer, Mountaineer, Writer and Humorist," Midgley is trying to sell his movie making soul for a mess of lecture fees. "So I guess," he concludes, "I'll have to quit entering amateur contests, before people start to kick. That will be the only difference, though. I'm going to keep right on making movies in the same old way—for the fun of it."

That way should be good enough, judging by the customary quotations from satisfied clients at the bottom of Midgley's lecture leaflet. The last of this lush series reads: *You can rest assured the next motion picture will be the best yet—or bust.* Signed: *Stan Midgley.*

Whether or not you are planning to attend the 14th Olympic Games, to begin in England late this month, we believe you will enjoy reading Stanley W. Bowler's lively and helpful account of their filming possibilities—see page 283.

A Fellow of the Royal Photographic Society, Mr. Bowler is serving this year as chairman of the society's Kinematograph Section—the group which has launched such a stiff fight for amateur filming rights at the Olympic Games. We welcome him to our pages.

Back in the B.C.R. era (Before Columbia River), we had planned to present in this number *Welcome To Portland*, by Dr. Leonard R. Purkey, ACL, president of the Portland (Ore.) Cine Club.

In view of the tragic flood waters raging throughout the Columbia River basin—at this moment menacing even Portland herself—we have withdrawn the article. It will be published later. But we doubt if even gallant, indomitable Portland could welcome you and your camera in these days of travail.

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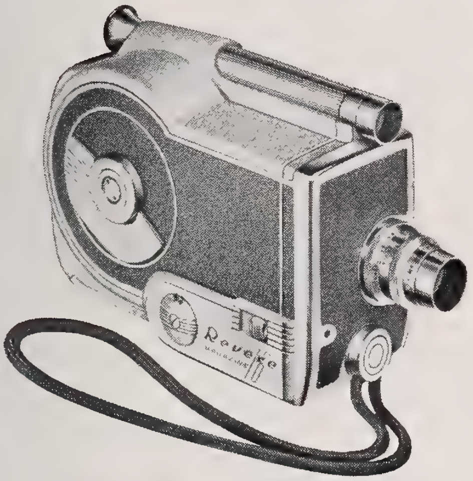

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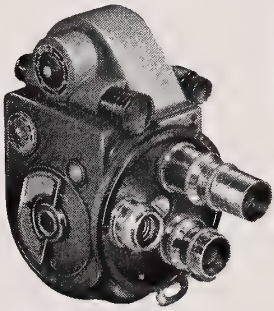

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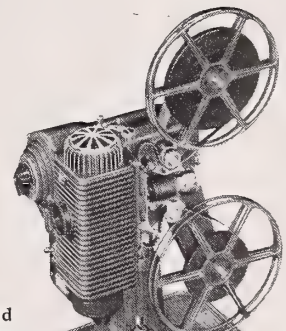

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Beware of the Beach! In beach photography, it will pay you to remember that the breeze carries sand, salt, and moisture. When you're not actually using it, keep the lens capped and the camera in its case.

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16mm. scenes by George Mesaros, FACL

Holidays ahead

Variety and viewpoint, strung together in simple sequences, will make your vacation film a winner

THE frame enlargements on this page are from *Bluff Island Idyll,* a Ten Best award winner in 1947. While they cannot, because of losses in reproduction, do that entertaining film justice photographically, they do suggest why it rated such a high honor.

The answer is simple—Human Interest! For within the 800 16mm. feet of his *Idyll,* George Mesaros, FACL, its producer, has packed no less than a score of studies of *people doing things.* On the face of it, this may sound simply like cine snapshooting. But it is not. Each one of these twenty subjects is covered in a well rounded, smoothly developed sequence—progressing from an establishing long or medium shot through a series of near shots and closeups.

Which brings up in turn the film's second big and basic strong point. *Variety!* Variety of subject matter—as we have seen—and variety of viewpoint in the handling of this subject matter. Here's how the film develops—and you can pick up plenty of pointers for your own holiday record in its film plan.

Following the lead title assembly, the first subtitle reads: *When Bluff Island beckons, old friends will always return.* This brings on the screen a brief introductory sequence of two guests arriving in a car and taking a boat to Bluff Island. Although such an introduction would be varied in each vacation film, it is a good way of opening.

Bluff Island continues then with a second subtitle: *There's fun for all, and you pick your own pastime.* The film's amazing parade of human interest is now on. Among the many subjects covered are camp chores and canoeing, hiking and pitching horseshoes, pie baking and picture painting, swimming and rifle shooting, fishing and fixing a broken chair, wood chopping, water sports, wiener roasting and a closing sequence of sunsets.

This will give you some idea of what we mean by human interest. Try it yourself this summer!

THE FAMILY FILM

TAKE ONE beautiful vacation spot, trim out the scenic views and add human interest, stir in a variety of camera viewpoints and season with plenty of closeups. Now roll out entire mixture on the cutting board, edit and title till done. Here is an easy-to-cook recipe for a vacation winner.

Geyserland!

STAN MIDGLEY, ACL

Stan Midgley, ACL

OLD FAITHFUL, the giant of geyserland, averages 125 feet in hourly eruptions. A camera position at the edge of the trees just fills the frame

A MILLION photographers can't be wrong! Yellowstone must be the favorite of all our national parks. For Yellowstone has mountains, lakes, canyons, waterfalls and wild life. All of it is good movie material, but Yellowstone's million-odd visitors last summer were interested mainly in seeing three things: a geyser, the Canyon and a bear.

Be sure and feature all three in your movies, but far and away the most important is the geyser. For without its geysers Yellowstone would be just another national park. With them, it is one of the most famous pieces of real estate on the face of the earth. That is why anybody is disappointed in a Yellowstone movie that doesn't feature geysers, geysers and more geysers.

TAKE YOUR TIME

Unfortunately, geysers are a little temperamental, and it isn't one of the traits of the American tourist to travel slowly enough to see many, let alone catch them in movies. Far too many tourists come in the East Entrance, roar around the Grand Loop Highway and out the West Entrance—all on the same afternoon. Geyser filming, above all else, takes time. Therefore, plan to take plenty of it. And the longer the better.

STUDY OLD FAITHFUL

Old Faithful is the logical place to start. Over half of the fifteen or twenty major geysers of the world are right there in the Upper Geyser Basin, and half the remainder are within eight miles. Although Old Faithful Geyser is the easiest of all to film, you had better study several eruptions before you start your camera rolling. With about an hour elapsing between eruptions, you can see that even this one takes time. However, you will learn a lot about it and other geysers in general. Look it over at different times of the day, by side light, back light, late in the day with the sun directly behind it. Every angle is different. Watch the wind. Perfect composition depends on its strength and direction. Never set up to leeward; all you will see is steam. And if spray gets on the lens, wipe it off before it dries. Chemicals in the water will spot the glass forevermore.

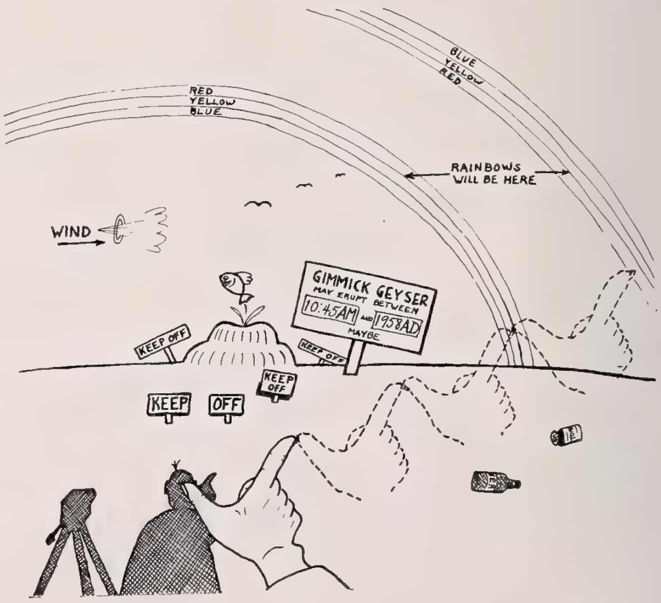
HUMAN INTEREST

Don't overlook the hundreds of spectators. Human interest possibilities are endless. Every eruption finds some photographers picturing their first geyser—and invariably standing too close. As the geyser goes up, some retreat in good order, the rest start a mad hundred yard sprint, all trying to get the top of the plume back in the finder.

Watch for people standing in drain channels. Intent on 10,000 gallons of boiling water going up, they forget it must come down. And don't you tell them. You can get some priceless shots when they suddenly wake up standing in the newborn river. Try and think of that every time you set up your camera. Several of the larger geysers irrigate the whole countryside, especially via those holes between trees that photographers search out for picture frames. That's why the hole is there—for the water to go through. Think of that beforehand, and you may save yourself a wet hotfoot.

HEIGHT AND DISTANCE

Deciding before an eruption how far away to get is always a big problem. Get the Haynes Guide ($.75). It tells, along with many other helpful things, the average heights of the geysers. The trick here is to get back almost four times the height of the geyser. For instance, Old Faithful averages about 130 feet, so with a standard movie lens you should set up roughly 500 feet away. Early in the morning, or in cold weather, go back much farther, perhaps half a mile—and even then be ready to switch to the wide angle lens. There will usually be a tremendous steam cloud, like an atom bomb, rising hun-



THE STAN MIDGLEY, patent-unapplied-for, system of rainbow prediction. The tools: an arm, a thumb, a forefinger and a squint—standard equipment for every filmer. The technique: first look for your shadow. If you can't find your shadow, forget it. There won't be any rainbow either. Otherwise, extend your arm at full length and place your thumb in the center of the shadow of your head. Now extend your forefinger as far as possible in a leeward direction from the geyser. Then move your hand until your thumb is where the tip of your forefinger used to be. Do it again. When your geyser finally does blow off, the primary rainbow will be at your third fingertip. A second bow, dimmer, will be one span further out.

Yellowstone, land of the sky-blown waters, now clocks a million visitors a year. The geysers are the gold mine.

dreds of feet higher than the water. But cold weather movies are usually disappointing because the *action* of the water is lost in the huge cloud of white steam.

For the same reason the beautiful hot pools and paint pots of Yellowstone are best on warm afternoons, when steam is at a minimum. Remember, the deeply colored pools are *dark* subjects, and open up at least one stop more than for geysers. These are light subjects, and the white of the water, steam, and even the surrounding ground makes a meter reading almost worthless. If the sun is on the geyser, set your lens halfway between *f*/8 and *f*/11 for color film and forget it. For the Paint Pots stop down to *f*/11, however, and get as close as possible. Telephoto studies of the fat little biscuits being burped up are a scream, especially in slow motion.

GEYSERS AT SUNSET

A sunset eruption of Old Faithful could be your most prized scene. Too often you will see a beautiful sunset, but the geyser plays at the wrong time. Always be ready, just in case. Your safest bet is to drive eight miles down to White Dome Geyser, in the Lower Geyser Basin. White Dome plays two or three times an hour, and therefore offers a better chance of playing just at sunset. It is only about forty feet high, but you will find that a closeup of a small geyser is often every bit as spectacular as a big one. Neither one can do more than fill the picture.

RAINBOWS TO ORDER

Late afternoon is the best time of day for most geyser filming, although clouds will frequently plague you. So whenever you get a clear afternoon, make movie hay. Strong back light is very dramatic, but difficult. When in doubt, underexpose it. As the sun gets lower, front light may create beautiful rainbows—if you know where to find them. Some geysers will give you time to hunt them up. Others won't. Even Old Faithful may not. So, if you want one of those dream shots showing the geyser rising slowly to its full glory, revealing a bright rainbow across its curtain of spray, you will have to predict it in advance. The drawing shows an easy way of doing this.

Find a place where the rainbow will be in the spray on the lee side of the geyser, not directly on the geyser because the white steam and water will make it almost invisible. With a strong cross wind you can get a fine long arc with a background of dark trees or deep blue sky. It is always desirable to have a dark background for a geyser, and a polaroid filter often helps tremendously. But don't use it this time. A polaroid is sure death to rainbows.

DAISY AND RIVERSIDE

In addition to Old Faithful, there are a few other reliable geysers. Daisy plays approximately every two hours seventy five feet high, just behind the sign that tells the probable time of the next eruption. Riverside is one of the most regular of [Continued on page 294]

Photographs courtesy Union Pacific Railroad

RIVERSIDE GEYSER, playing three times a day beside Firehole River, is an ideal source of rainbows. Twenty minute eruptions rise to 100 feet.

ARTIST'S POINT, famous as a frame for Yellowstone Falls and Canyon, is also a happy hunting ground for grave or gay scenes of human interest.

Frank E. Gunnell, FACL

GROTTO GEYSER, says the author, is more effectively filmed when not in action than when steam hides twisted conformations of its giant cone.

LAZY DAYS

Six simple film plans for family movies on a summer Sunday

DON CHARBONNEAU

IF YOU have an idea that you need unlimited leisure, exotic settings and an elaborate film plan to make movies, forget it. Why wait for a trip to the High Sierras when these lazy summer Sundays were made for amateur movies? For quickies of your home town and simple Sunday doings can be great fun. Come fall, a little clever editing will produce an engaging record film, guaranteed to enliven those long evenings next winter. Here are some sample ideas.

GOING TO CHURCH

The family dressed up leaving for church makes a mighty pretty picture. Take the camera with you and get a shot in front of the church as the parishioners gather and exchange greetings at the door. After services catch your friends in their Sunday finery. Unhurried by business or household chores, they can model for you at leisure. Or candid shots, made without their knowledge, will get a big laugh when they see the film.

And what better chance to film the youngsters on their best behavior, scrubbed and starting for Sunday School? Mix in closeups—the solemn expression on this little girl, the mischievous glint in that boy's eyes, another child hiding a comic book, the parents looking on with approval or mild reprimand.

Finish with the minister's reminder of the church picnic and your wife telling a neighbor that you are taking the children driving this afternoon. These subtitles will tie in with the sequence immediately following and the picnic sequence later.

Meisel from Monkmeyer

FATHER is the fall guy when packing the car for a family picnic. But the uproar makes a good opening for your film.

THE AFTERNOON DRIVE

This can be a hilarious comedy. Open with the family heading for the car, the dog leaping in first. The inevitable question arises of who will drive. The children bicker over the seating arrangement, and an argument ensues about which direction to take.

You're off! Here's a chance to shoot familiar street scenes and glamorize the home town. Don't forget reaction shots in the car—Mother straining to see a window display, the kids waving and shouting frantically to friends, the dog jumping from side to side with yips and howls. And, of course, Mother is back-seat driving for all she's worth!

By then you need gas, and the stop at the gas station is greeted with appropriate comments from all hands. Get a shot of the attendant as he waits on you, other cars driving in and out, people stretching their legs. Ready to go again, you must wait for the children, who have disappeared behind the station.

Views of the main thoroughfares, the park and zoo, the lake and other points of interest are interspersed with reaction shots of the car's occupants in various states of enjoyment, agitation, excitement or good natured disagreement. The running commentary of the back-seat driver is soon accompanied by the children's pleas for hot dogs and ice cream. But attention is diverted to some happening in the car, such as the dog chewing the seat cover, every time a refreshment stand is in sight, and you pass it by. This forms the running gimmick repeated throughout the film.

VISIT TO GRANDMA

Grandmother's house is a veritable treasure-trove to youngsters. And it provides a bright and cheerful episode in your family film album.

The initial frames of arrival show the happy exchange of greetings. Naturally Grandma has some goodies for the kids, and cool drinks are passed around to the adults. Other members of the family drive up from time to time. Soon the scene is crowded with children's games, in which the family pets take an active part, and Grandpa is leading the men's team in an exciting croquet match.

It is decided to serve dinner out in the yard at big tables under the trees. The women begin preparations, busily hurrying back and forth from the garden to the house. Some of the men are sitting around settling affairs of state (or the weather or the pennant race), while others are helping Grandpa with odd jobs and arguing merits of their own garden methods.

Dinner is ready when it's discovered that the children have all mysteriously vanished. A search party is formed to look for them. Finally they appear, garbed in a fantastic assortment of odds and ends from the attic, which throws everybody into fits of laughter. Get a shot of this motley company at their own table a little distance from the others and mix in closeups of the little girls with their antic apparel.

The sequence ends with the various parties rounding up their exhausted offspring

[Continued on page 289]

NOW TRY POLAROID

RALPH E. GRAY, FACL

LIKE many another amateur movie maker, I'm sure, I first came to our fine hobby from a beginning with black and white still pictures. There is nothing remarkable in this by itself. I mention it here only to illustrate why, in due course, I became a firm devotee of the polaroid filter for color movies.

As many of you will know, black and white photographs depend for their effectiveness in large part on a successful separation of subject matter planes. Basically, this sense of separation is created by variations in contrast within the black and white scale—foreground to background. Contrast, in turn, is created by the control of two elements: lighting, and the varying registration of subject matter colors—*through the use of selected filters*—on a black and white emulsion.

Of these two elements in black and white photography (still or movies), the control of lighting is probably the more important. For it is largely through the contrasts of highlight and shadow areas that a separation of planes is created. To that end, the monochrome worker soon learns to avoid flat, front lighting in preference to the modeling effects of side and back lighting.

But contrast control through the use of filters is almost equally important to effective black and white stills or movies. Basically, the problem is to get a monochromatic film to render the varying color densities seen by the eye in suitably corresponding densities of black to white.

For example, the eye sees a sunny blue sky as relatively *dark,* so that the white clouds stand out against it. A monochrome film, however, "sees" the blue sky as *light* in color, because of the emulsion's strong reaction to ultraviolet and blue light. Not only does this create an unnatural rendition of blue sky; but, against this pale background, the beauty of white clouds is lost through lack of contrast.

Use of a suitable correction filter is the only answer. In this case, since it is the blue and ultraviolet light which are excessive, the filter indicated should be one which holds back much of these light rays—without noticeably affecting other colors in the scene. The medium yellow is such a filter. With it in place over the lens, the blue sky will now register on black and white film in a suitably dark tone. The white clouds again will stand out, and effective, natural contrasts are re-established.

These controls of contrast—through side lighting and selective filtering—I learned in my photographic beginnings with black and white stills. But, when I switched to movies (and it was a switch I shall never regret!), Kodachrome had already been launched. I went directly into it and have exposed no black and white film since that day.

Now—if you are still with me—I can come to the point of these seemingly personal memoirs.

Soon after that first, delicious shock of viewing one's freshman rolls of color film, I began to suspect that more could be done with the process than I was doing. I was putting the sun at my back (following basic advice to the beginner) and depending on the different colors in the flat-lighted scene to create separation. The result was nice—but not nice enough.

Photographed on Ansco film

A RIGHT ANGLE relationship between sun and sky background creates maximum darkening effect on blue tones filmed through polaroid filter.

I noted also that I was having some difficulty in getting adequate blue tone in the sky under these conditions. Even when the sky tones did register under front lighting, I found that I could not be sure of maintaining the *same* hue through a series of scenes. Two improvements seemed indicated. First, I decided to experiment with side lighting on color scenes. And second, I felt that I needed some method of controlling the sky tones. Both of these decisions led me directly to the polaroid filter.

For the Pola-Screen (to give it the Kodak name) is the *only* filter which can be used for contrast control with color film. Besides its better known ability to eliminate non-metallic reflections, this filter also has a marked ability to darken sky tone—*without changing the colors of other objects in the scene.* This ability varies, under varied relationships of sun and sky. But it is at its very best when these two are at right angles. This, automatically, meant side lighting, with its resultant separation of planes through density contrast. The Pola-Screen was sure for me!

I was delighted with the combination from the beginning. The side lighting added [Continued on page 293]

A master movie maker reports what a Pola-Screen has done for him . . . and can do for you

Give the girls GLAMOUR!

How the simple control of makeup, lighting and composition can transform a pretty girl into a Powers model

MARTIN E. DRAYSON

HAVE *you* looked with longing (professional only, of course!) at the glamour girls of Hollywood movies? Have you eyed with envy a Hurrell peachcake, wishing that you too might put such glamorous pretties in your pictures? Have you, in a word, wondered what made this thing called glamour click?

Well, *I* have, and after a while I decided to see what I could find out on the subject. While I'm sure I have not all the answers, I do have several which are interesting—and one which is startlingly important.

To take the last one first, I discovered (to my delight!) that you definitely do *not* have to have professional beauties before your camera. No one of the three lovelies pictured on these pages models for a living. Each one of them, in fact, is simply a sweet, healthy and normally attractive girl from the neighborhood. If you were lucky, any one of them might be *your* girl friend—or, if I were not happily married, mine! The point is that what we did in our experiments, you too can do in filming your own glamour girl.

Here's how you do it. Photographic glamour, as far as my experience shows, is created by the controlled manipulation of three main elements: (1) makeup, (2) lighting and (3) composition. As far as possible, the manipulation of these elements should be in keeping with the character of the subject being glamorized—simple and high key for a blonde; suave and low key for a brunette; sunny and vital for a red head. With these general standards in mind, let's get down to cases.

Makeup is designed to give the skin a pleasing, healthy appearance and to enhance natural beauty. When it is properly applied, the projection of your finished films should show no evidence of its use.

Thus, if your glamour girl possesses a clear skin and fine complexion, she will need little makeup; chiefly lipstick, light eye shadow and a touch of eyebrow pencil. If, however, there is any necessity for covering noticeable blemishes, more advanced use of makeup may be necessary. Before the makeup is attempted, you might discuss it with your model in order to obtain her full cooperation. It will please her to know that she is permitted indulgence of her personal preferences among the makeup materials needed for color filming.

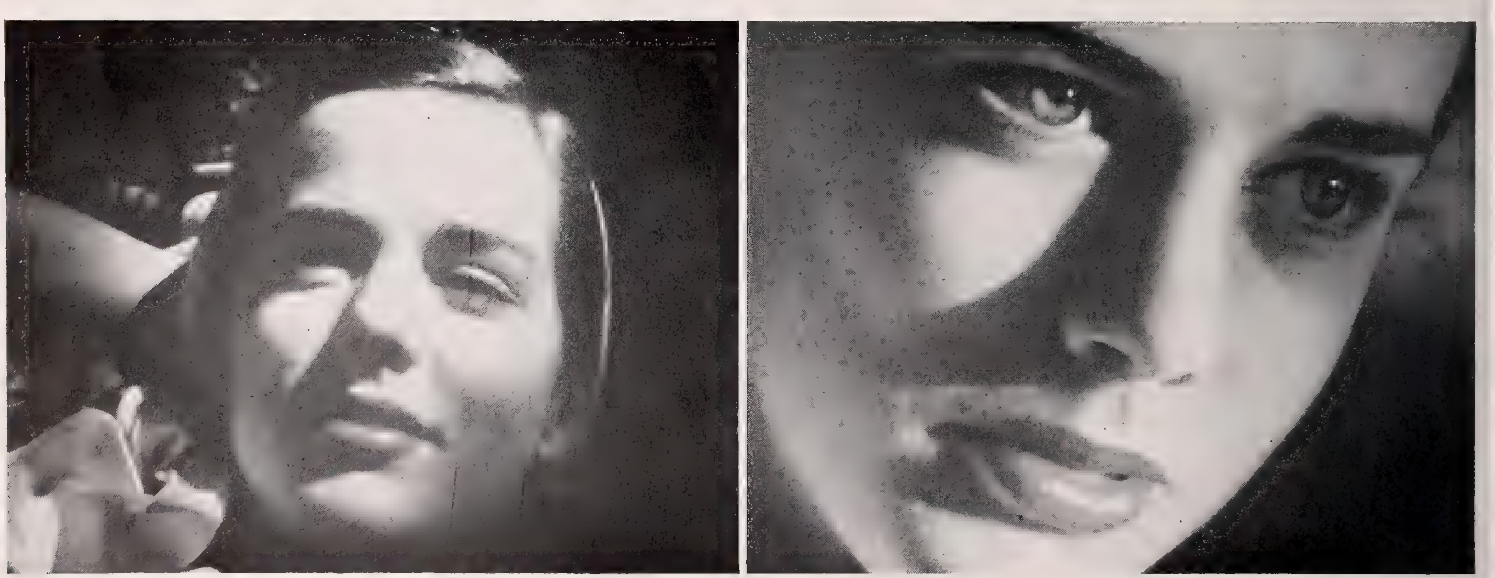
Fundamentally, these materials needed are foundation, face powder, powder brush, lipstick, cheek rouge, eyebrow pencil, eye shadow, mascara and cleansing tissues. This may sound like a lot of stuff to get, but the chances are your model will have much of it on hand. If not, these materials are available in the following brands:

The Max Factor Company supplies *Pancakes* which, although primarily intended for street makeup, are very good for color movies. These pancakes are in dry cake form and are applied with a moist sponge in a thin, even coat.

Helena Rubinstein's *Camera Makeup* foundation is supplied in liquid form and is easily applied. It dries evenly and yields fine skin texture.

The Elizabeth Arden *Screen and Stage* makeup, particularly No's. 90 to 96, and the Technicolor series, is widely used and also easy to apply.

If the girl you are about to glamorize is wearing street makeup, the first step is to ask her to remove it—preferably with soap and water. A head band should



SUAVE AND LOW KEY is the treatment for brunette Nancy Bass. Although filmed out of doors and illumined only by sunlight, a shrewd selection of backgrounds and careful control of shadows make scenes seem studio lighted. A matte surfaced reflector was used on both.

16mm. scenes by Martin E. Drayson

SIMPLE AND HIGH KEY is the treatment for blonde Grace Nalven. The mirror shot above, focused primarily on the reflection, shows the amazing depth of field of short-focus movie lenses. The natural luminous shadows and soft flesh tones come from placing lights high.

then be formed to protect your model's hair and a good size cloth or towel placed to protect her clothing. The movie maker should wash his hands thoroughly at the beginning and wipe them clean between applications with face tissue.

After the face has been cleansed, the correct shade of foundation, previously selected, is applied according to the instructions with the product. It should be worked smoothly into the skin to effect a complete, even covering, and it must be blended into the hairline and from face to neck. Remove the excess with the fingers by wiping the hands frequently. Blemishes which are still seen through the foundation will largely disappear when the powder is applied. When grease paint foundation is used, about half an inch is removed from the container and applied in small daubs over the entire face and forehead. Then it is blended smoothly with the fingers until it covers the skin evenly.

The application of cheek rouge is next. This can be done by the model herself. The rouge should follow the contour of the cheekbone and must be carefully blended into the foundation, to avoid an unnatural spot of color.

Since the eyes are the most expressive part of the face, they require careful attention. Spread a small amount of eye shadow in the palm and apply thinly to the upper lid. The shadow should be heaviest at the inner corner and edge of the lid, blending gradually outward and upward. Often, a slight touch of cold cream on eyelids adds brilliance and expression to the eyes in your closeups. The natural line of the eyebrows is given emphasis with a brown or black pencil. Lashes should be touched lightly with mascara. This may also be done by the model herself.

With a clean puff, a generous quantity of powder in the proper shade is now pressed, not rubbed, into the foundation. After the face is thoroughly covered, excess powder is dusted off lightly with the powder brush.

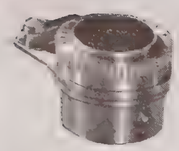
Lip rouge is best applied with a brush. To retain the natural shape and symmetry of the mouth, the upper lip is made up first, the lips are pressed together and the outline of the upper lip is filled in carefully. For the sake of your closeups, the natural lines of the mouth must be in clean, sharp outline.

Finally, all traces of unevenness are corrected with the powder brush, and the skin texture should now appear smooth and clear. Then,

[Continued on page 291]

SUNNY AND VITAL is the treatment for redheaded Lucy Vines. Strong diagonal compositions and an upward camera angle accent the radiant charm of this titian tornado, hailed by her friends as the Bergman of Brooklyn. The simple white blouse makes a good contrast.

FOR "EIGHTS"



9mm. f/2.7 lens: This fixed-focus, wide-angle lens for the Cine-Kodak Magazine 8 Camera broadens the field of view . . . captures the whole scene.

25mm. f/1.9 lens: Standard for most 16mm. Cine-Kodak cameras, this fine, fast lens is also produced as a "2-times" telephoto for the "Eights."

38mm. f/2.5 lens: Provides movie images 3 times as large as those produced by standard 13mm. lenses used at the same filming distances.

"EIGHTS" and "SIXTEENS"

50mm. f/3.5 lens: Moderately priced, the 50mm. f/3.5 is an eminently satisfactory long-focus lens for use when the widest apertures are not needed.

50mm. f/1.6 lens: Fastest of the Cine-Kodak telephoto lenses, it provides a 4-times magnification on 8mm. cameras . . . 2-times, on 16mm. cameras.

63mm. f/2.7 lens: The longest focal length recommended for 8mm. cameras . . . provides a magnification of 5 times; 2½ times, on "Sixteens."

FOR "SIXTEENS"

102mm. f/2.7 lens: Remarkably fast for a lens of its focal length, the 102mm. f/2.7 produces 4-times magnification on 16mm. movie cameras.

152mm. f/4.5 lens: Designed for ultra long-range filming . . . provides images 6 times the size of those produced by the standard 25mm. lens.

15mm. f/2.7 lens: A wide-angle lens as normally used on 16mm. cameras, it can be focused down to as little as 6 inches for ultra close-ups.

Cine-Kodak Accessory

Close-up movies from way back . . . movie portraits filmed from discreet distances so that your subjects are unposed and unflustered . . . scrimmage-line sports shots made across a hundred rows of seats . . . studies of wary wild life, timid birds and game—these are "naturals" for telephoto movies . . . and so are scores of other shots that can add variety to your movie reels.

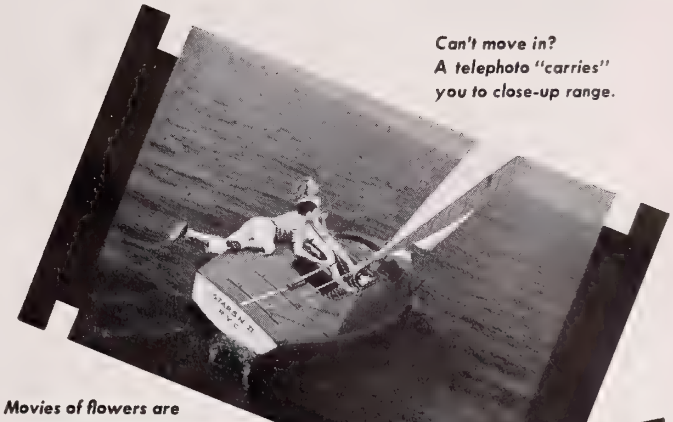
Cine-Kodak long-focus lenses—in magnifications ranging up to 5 times for 8mm. cameras . . . 6 times for 16mm. cameras—provide the solution whenever you just can't move in on your subject. But that's only part of the story, for these lenses are useful, too, when you can—and do—move way in for vastly magnified shots of tiny movie subjects: fragile flowers, insects, machine parts, and the like. All Cine-Kodak long-focus lenses have scales that permit remarkably close-in focusing. And for use with cameras equipped for visual focusing and framing, most are provided with releases that make possible moving in even closer—well beyond the limits of the focusing scale—for camera-to-subject distances as short as 10 inches.

If your movie camera—8mm. or 16mm.—has a removable lens, the chances are good that you can equip it with a full complement of Cine-Kodak accessory lenses: five long-focus lenses and a view-broadening wide-angle lens.

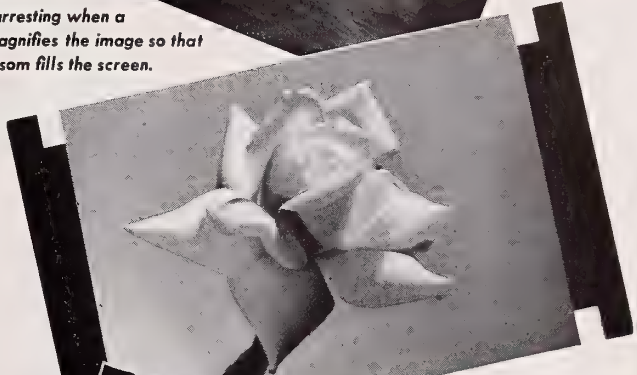
See your Kodak dealer. He can show you how one or two Kodak Cine Lens Adapters will equip your camera for telephoto filming . . . and can help you select the Cine-Kodak lenses that best fit your needs. Ask him, too, about the Cine-Kodak Tripod, a rock-steady and fully flexible camera support that's helpful in any filming . . . a necessity in precision movie making with lenses of the longer focal lengths.

Lenses

can add shots like these to your movie reels



Can't move in? A telephoto "carries" you to close-up range.

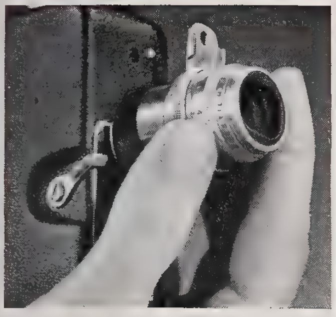


Movies of flowers are even more arresting when a telephoto magnifies the image so that a single blossom fills the screen.

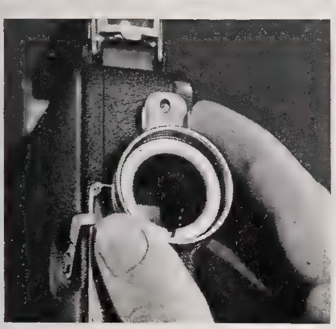
Up close! But you and your camera needn't leave your seat.

Movie portraits can be natural and unposed . . . when the close-up is made from a disarming distance.

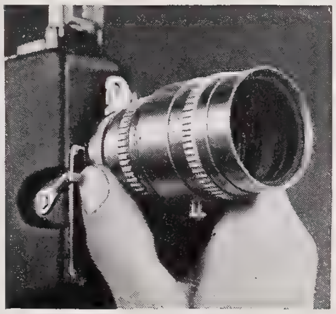
. . . AS EASILY AS THIS



Simply remove the standard lens . . .



. . . attach a Kodak Cine Lens Adapter . . .



. . . apply the accessory lens—and shoot!

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

"Kodak" is a trade-mark

Kodak

The Clinic

Pictures, plans and ideas to solve your filming problems

CONTRIBUTORS TO

The Clinic are paid from $2.00 to $5.00 for ideas and illustrations published.

Your contributions are cordially invited. Address them to: *The Clinic*, Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.

SUPPLEMENTARY LENS DATA

When you use supplementary lenses for titling or other closeup work, the depth of field is very shallow, ranging from one quarter to several inches, depending on the distance from lens to subject. This distance in inches should be measured carefully, since it must correspond to the new focal length created by the combination of regular and supplementary lenses.

This focal length can be determined easily by the following formula:

$$\frac{1}{F} = \frac{f\text{-}1 \times f\text{-}2}{f\text{-}1 + f\text{-}2}$$

where "F" is the combined focal length, "f-1" the focal length of the camera lens and "f-2" the focal length of the supplementary lens. This new focal length is, of course, expressed in a diopter rating; the table below gives a number of convenient combinations for extreme closeup filming.

Distance from lens to subject	Size of field	Diopter rating
6″	1¾″ x 2½″	6.50
8″	2⅛″ x 2¾″	6.00
12″	3¼″ x 4¼″	3.25
16″	4¾″ x 6″	2.50
20″	5¾″ x 7¼″	2.00

Dr. Albert N. Mueller, ACL
Rock Island, Ill.

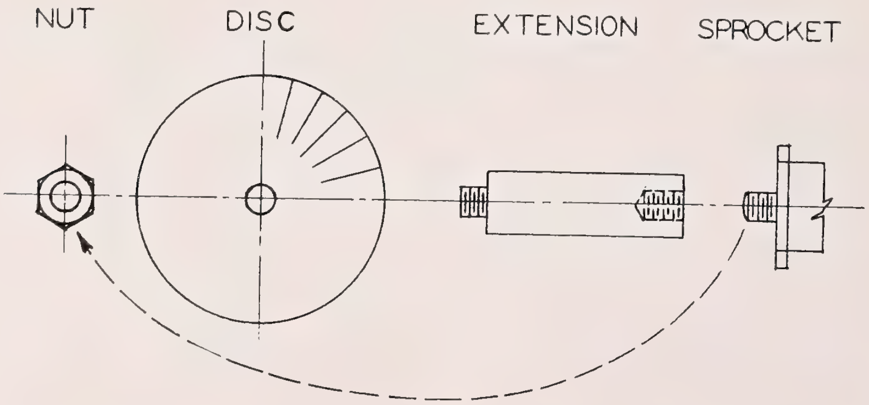
STROBOSCOPIC DISC HOLDER

The positioning of a stroboscopic disc on a projector sprocket hub is sometimes difficult to do and, when done, may interfere with the easy threading of the film over the sprockets.

The shaft extension shown in the drawing on this page will overcome both drawbacks and will not require alteration of the projector. The original was made in a few moments by a machinist friend who needed only the sprocket shaft nut to determine the thread diameter and pitch.

No fixed dimensions can be given, as each job must be tailor made. The extension should not be so long that it will interfere with placing the projector in the case. Should the sprocket be held to its shaft with a screw instead of a nut, the shaft extension would be designed with the exterior threads in positions opposite to that shown.

Laurence E. Baty, ACL
Salt Lake City



SHAFT EXTENSION for handy mounting of strobo disc on projector sprocket hub is tapped to fit main shaft, exposed by removing holding nut. For screw-held sprockets, reverse extension.

IT CHASES DUST

How many times, during projection, does an annoying thread of lint or some other bit of dust lodge in the projector aperture and refuse to depart? Embarrassed, you blow vigorously at the gate, only to have the dirt stick right where it is.

Try this little trick. Moisten your forefinger and touch it gently to the running top loop of film. The moisture is not enough to do any damage to the film, for it evaporates before the film winds onto the takeup reel. However, the moisture arriving at the aperture, partly dry, drags away the foreign matter, much to the projectionist's relief. If not the first time, try it again.

Ralph R. Eno, ACL
New York City

CUTS ULTRAVIOLET

In my reading of Movie Makers, I find references to the value of the Haze Filter in reducing excess ultraviolet light. I wonder if it is as well known that the Type A Filter does the same thing, while converting this emulsion to outdoor use?

Philip W. Cardwell
Butte, Mont.

PREVENTING LOST FILM

To avoid the loss of exposed film about to be sent in for processing, there are two important steps that can be taken by the owner before packaging and mailing. One of these, of course, is to be sure that his return address is printed clearly on the film carton.

The second protection is to picture this return address on the film itself. My practice is to address the film carton immediately after each film is loaded in the camera. Then, rather than putting this box aside until the roll is finished, I hold it in front of the lens and quickly flip the shutter. This system inseparably records on the film itself the vital return-address data.

I have shipped hundreds of rolls of film from such distant points as Mexico and Alaska with never a loss. I believe that other filmers will find this scheme practical, as I have.

Alan Probert, ACL
Fairbanks, Alaska

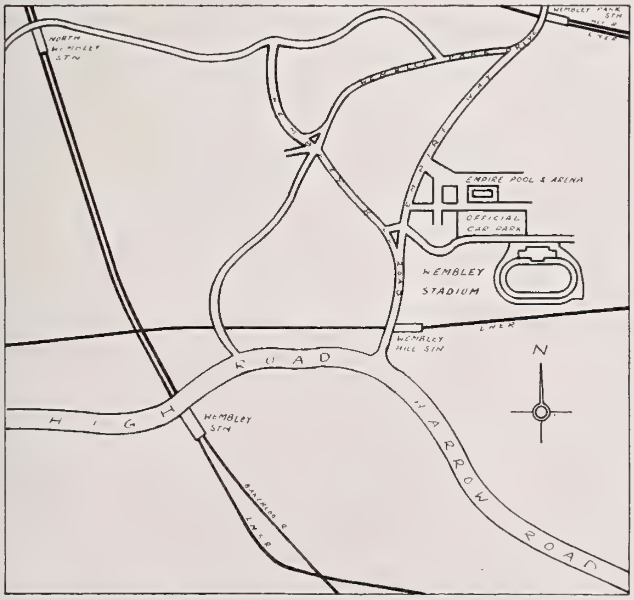
XIV OLYMPIAD

STANLEY W. BOWLER, FRPS

Movie Makers has asked me to prepare a few notes for the benefit of those amateur cinematographers who may be visiting England for the Olympic Games this year. I have been happy to do so and to extend a fraternal hand of welcome to visiting filmers. The Games will take place in and around London from July 29 to August 14. This period includes the English August Bank Holiday weekend—from Saturday, July 31 to Monday, August 2—another fine filming opportunity.

First of all I ought in all fairness to tell you that there may be some difficulty about using both still and cine cameras, if some of the stadium authorities adhere to their ruling of no photography inside their precincts. This applies particularly to Wembley, one of the most important of the locales. The Royal Photographic Society has taken up this matter very strongly, though, and it may be possible to get some relaxation of the rules. To date, we have heard that "no special facilities will be given" and probably "a blind eye will be turned" to bona-fide amateurs using cameras. Nevertheless, the Royal Photographic Society will continue to press for complete relaxation of this rather harsh ruling. In the meantime, there are many events in other places which can be filmed without let or hindrance.

One of the most interesting items of news is that the King has provisionally accepted the invitation of the Organising Committee to open the Olympiad at the Empire Stadium at Wembley on the afternoon of Thursday, July 29. The photograph on this page shows an aerial view of the Empire Stadium and Pool, with the public car park between them; the sketch shows the relation between various stations on the London Transport system and suburban lines of British Railways and the Stadium and Pool. You can travel to Wembley Park Station (top right) on the Bakerloo Line, by Wembley Park or Stanmore trains, or on the Metropolitan Railway by Uxbridge or Watford trains. Alternatively you can travel to Wembley (for Sudbury, as it is called) on the Bakerloo Line by Watford or Harrow trains. On the Underground railway system (subway, to you) there are trains every few minutes, with simple interchanges, from London's West End.



RAILWAY TRANSPORT to Wembley Stadium, specially sketched by the author, is easy and plentiful from London's main line stations.

Courtesy Wembley Stadium, Ltd.

WEMBLEY STADIUM, famous British sports center, will be chief locale of 14th Olympic Games. Pool Building is in the foreground.

You will see that I have marked in a north point on the sketch. From that, in turn, you will note that the long axis of the Empire Stadium runs east and west, with the principal covered stands on the northern side. As it is likely that many of the events will finish in front of these stands, you will be able to see where the sun will be at different times of the day. The Empire Pool, nearest the bottom of the aerial view, is a covered building, but fairly light; it would be better to count on using a fast panchromatic film inside this building, though, and make sure you have a fairly wide aperture lens as well, if you want to take any swimming shots.

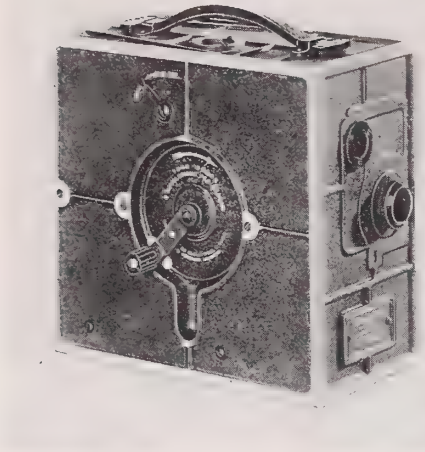
The opening ceremony, athletics, football, field hockey, finals of the equestrian events, gymnastics and the closing ceremony are all scheduled for Wembley Stadium, while swimming and boxing contests will be held in the Empire Pool building.

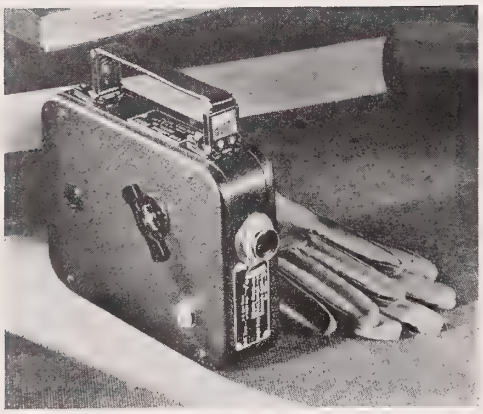
At Harringay Stadium, reached easily again by Underground trains from London's West End on the Piccadilly Line going in the direction of Cockfosters, Arnos Grove or Wood Green (book to Manor House Station), there will be wrestling and basket- [Continued on page 297]

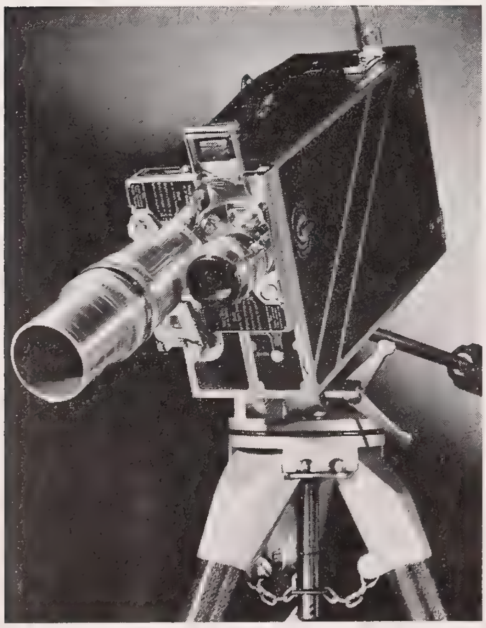
An outline of the what, when, where and how-to-get-there of the fourteenth Olympic Games

25 years of amateur movies

July, 1923, and the introduction of reversal film, marked the birth of home filming. Here are the highlights







ON JULY 5, 1923, the Eastman Kodak Company placed on sale in New York City the first complete motion picture outfit—camera, projector and film—and announced along with them the first amateur film processing service.

The camera was the Cine-Kodak Model A; the projector the Kodascope Model A, and the film a reversal type, black and white emulsion on acetate safety base. It was the film which was to make possible amateur movies as we know them today.

And amateur movies today are *big!* Informed sources estimate that more than 1,100,000 families in the United States now own home movie cameras. In the 16mm. field, an estimated 325,000 are in active use. In the 8mm. field, 775,000 cameras are purring contentedly. And through them all there is running today reversal type, acetate base film not essentially different from that announced by Kodak in 1923.

To understand the far reaching importance of this new film, one needs some knowledge of the widespread confusion which existed before its advent. First, there was the high cost of stock, since it was necessary to use both a taking, negative film and a projecting, positive film. Second, there was the ever-present danger of nitrate film base which, being highly inflammable, was clearly unsuited for home use.

But the greatest confusion was to be found in the lack of accepted standards for amateur movie film. Prior to Kodak's introduction of 16mm. reversal stock, the personal movie maker was offered a choice of negative-positive films in the following widths: 35mm., 28mm., 22mm., 21mm., 17.5mm., 16mm., 15mm., 11mm. and 9.5mm. To add further to the confusion, perforations varied in size, shape and location.

It was in the face of this maze that, as early as 1916, George Eastman approved a special project aimed at eliminating the two films—negative and positive—previously required. He insisted also that the new film be on a non-inflammable base, to protect the home movie maker from the fire hazards of nitrate stock. The 16mm. reversal type, acetate base film announced by Kodak in 1923 was the result. Amateur movies for all were on their way.

Five years later the same company introduced Kodacolor, the first film for amateur movies in full color. It was announced at a gala party held at Mr. Eastman's home before internationally famous guests which included Thomas A. Edison, General John J. Pershing and Hiram Percy Maxim, FACL, the inventor and Founder President of the Amateur Cinema League.

But Kodacolor required the use of special three-color filters on both camera and projector lenses. It was supplanted in 1935 by present day Kodachrome which, by reversal methods and dyes in the emulsion, offered a full color process unhampered in any way.

Other contributions made by Kodak to the amateur movie field include: in 1931 the first 16mm. sound and magazine films; in 1932 the first 8mm. films and camera—which cut amateur film costs by more than half; in 1933 the Cine-Kodak Special, first 16mm. amateur camera with a built-in dissolving shutter and reflex finder; and in 1940 the first 8mm. magazine films and magazine camera.

It all started twenty five years ago this month.

CINE-KODAK MODEL A, top, 16mm. camera announced by Eastman Kodak Company in July, 1923, with Model A projector and revolutionary 16mm. reversal type safety film. 8mm. camera is the C-K Eight-20, announced by Kodak in 1932 as the first of its width. The Special, in 1933, marked another milestone.

FACL, 1948

The ACL adds two Fellows to its honor roll

The Amateur Cinema League presents with pleasure its eighth group of Fellows, who were elected to this honor by the Board of Directors of the League at its twenty second Annual Meeting, held on May 12, 1948. The Fellowship roster now stands at twenty five.

Fellowship in the League was created in 1940, with the honor first being granted to five members in 1941. Chief of them all was Hiram Percy Maxim, FACL, the late Founder of the League, to whom the first and a perpetual Fellowship award was made posthumously.

Fellowship in the Amateur Cinema League is, as it is with other educational and scientific bodies, an honor. It is awarded, at the discretion of the League's Board of Directors, to individual amateurs in recognition of outstanding achievements in or contributions to the craft of personal motion pictures.

The production of honored pictures; the authorship of helpful articles; an unselfish activity in amateur club affairs—these qualifications, and others, may contribute to one's election to Fellowship. But no one of them, singly, is likely to be adequate. There are, in fact, no fixed standards of election save simple membership in the League.

There follow in alphabetical order the names of the two League members who were elected as Fellows in 1948. After the name is the citation made by the Executive Committee.

Mildred J. Caldwell, ACL. Coming forward with the particularly quiet but persistent urge that led women into real leadership, while so many men were away at the wars, she was, in 1941 and 1944, the first woman president of an American amateur cinema group — the Long Beach Cinema Club, in California; she was the coordinator in that club's production of *Fire From the Skies*, an outstanding civilian defense training film on fire bombing, produced in sound Kodachrome; following this record, she made for the State Department the California sequence in the film to be known, in various languages, as *Family Life in America;* she was, in the war's latter years, drafted by the Los Angeles office of the War Finance Division for motion picture work with that unit; an efficient and well liked leader of organized film activities, she is herself an able and imaginative filmer.

George Mesaros, ACL. Beginning a decade ago, as a casual, snapshooting travel filmer, he has, through determination, discernment and devotion to the craft, made of himself a filmer of the first rank; although ten of his productions in eight years have placed in local and national competitions, he has worn his honors with modesty and his recognition with restraint; as a member and director of New York City's Metropolitan Motion Picture Club, he has been an enthusiastic, efficient, but self-effacing worker, giving generously of both his physical and spiritual resources; believing, above all else, that personal filming is a friendly hobby, he has shared unstintingly the pleasure of his pictures with the many organizations of which he is a member.

Mildred J. Caldwell is an active citizen in her Southern California city of Long Beach. Her information properly concerns itself more particularly with her cine pleasures than with other matters, but she is one of those civically active women of whom the West is so justly proud. She believes that, in 1941, when she was president of the Long Beach Cinema Club, she was the first woman to be so honored. She was again re-elected to that honor in 1944.

With the activity that was so essential in those war days, the club went ahead with a patriotic undertaking—filming *Fire From the Skies* —and Mrs. Caldwell was the able coordinator of this ambitious enterprise. Typically, the film proved that a woman can handle an incendiary bomb. Later the club made the California sequence for the national State Department's film, *Family Life in America*, which was released in several languages.

Ansel Adams

MILDRED J. CALDWELL, FACL

GEORGE MESAROS, FACL

Mrs. Caldwell likes to work through her club, and she has made many pictures in this way. The club furnishes the script, properties, location, cast and directors. Each member who wishes to make the film provides his own raw stock, camera and does his own editing and titling. She has always found interest in the great variety of amateur productions which result in this way.

Interested in club work, with a recent activity in syncro sound, Mrs. Caldwell stands in Long Beach as one of those citizens who know how to and do place an able hobby at the service of her community.

George Mesaros dates back to 1937 in his filming, which began with a European trip that he and Mrs. Mesaros made. Every year since

[Continued on page 291]

Hints from Hollywood

Aids for the amateur cameraman, to be seen in current theatrical films

TAUT . . . BY A MASTER

ROPE, a screen play by Arthur Laurents, based on the play by Patrick Hamilton, filmed by Joseph Valentine, ASC, and William V. Skall, ASC, edited by William H. Ziegler, directed by Alfred Hitchcock, produced by Transatlantic Pictures and presented by Warner Brothers.

It is generally accepted that Alfred Hitchcock knows more about spieling a story in celluloid than any one in the motion picture industry. So it is hardly surprising that his latest melodrama, *Rope,* is an experiment toward making movies more fluent and forceful.

Not since Robert Montgomery's *Lady in the Lake* has a director essayed such revolutionary camera techniques and story presentation as are employed in this brilliant study of premeditated murder. Whereas the average movie is a succession of cuts, fades or dissolves from one camera angle to another, *Rope* concentrates on unbroken action, with the camera maneuvered *continuously* from medium shot to closeup by means of the dexterous all-angle dolly devised by head grip Morris Rosen. The picture was filmed a reel at a time, with each take running 950 feet (35mm.)—a full nine minutes of screen time. Obviously, this technique leaves little cutting to be done. The amateur can minimize his own editing by using an improvised dolly to follow action and sustain longer scenes.

Continuous action naturally has its limitations and, until a robot camera appears on the scene, it is applicable only to plots that observe the dramatic unities of time and place. The entire action of *Rope* takes place in a Manhattan apartment, and the time span of the story is the same as the running time of the picture—eighty minutes. Amateurs who lament the fact that they must do most of their filming in one interior will find that this restriction can easily become an asset, for the combination of continuous action and confinement to one set actually gives *Rope* momentum and conviction such as have seldom been matched on the screen.

The master's current suspense saga is performed by a cast of only nine, a modest number that could readily be mustered by the amateur. The best screen plays for home and Hollywood alike usually revolve around a small group of personalities, since economy of characters lessens the chances of irrelevant subplots.

This is Hitchcock's first venture in Technicolor, but he has wisely subdued it by dressing both the set and his players in relatively subtle shades that do not call attention to themselves. All color filmers should exercise the same taste in selecting backgrounds that will not conflict with the apparel of their subjects.

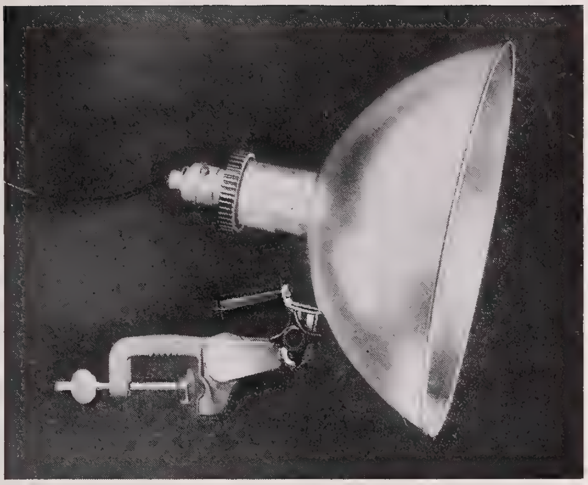
Gadgeteers and those who have constructed model sets for their home photoplays will delight in the miniature built for *Rope* to duplicate the New York City skyline, as seen from the wide apartment window—clouds of spun glass, three dimensional rooftops, photographic blowups and steam controlled by dry ice to simulate smoke were all used to create the realistic panorama. The background is especially important to the story, for waning sunlight and the winking on of lights in the skyscrapers are used to show the transition from day to dusk.

The adept transitions at the ends of the reels are added testimony to Hitchcock's ingenuity. In one instance a player walks toward the camera, blocking out the light, and the next reel resumes by panning from the same player to another part of the room. The last transition is made by raising the lid of a chest in front of the lens; in the following reel, the camera is in the same position as the lid is lowered.

Rope is a tense tour de force that is sure to interest any one who has ever had a movie camera in his hands. You will envy Hitchcock his professional polish, but you can emulate his moving camera shots and his choice of story material to advantage.

Warner Bros.

A REALISTIC REPLICA of the Gotham skyline, used to show passage of time in *Rope,* is illumined to recreate afternoon sunlight as the film opens, left, while building lights and the garish flashes of a neon sign intensify the denouement, right.



A POSITIVE C type clamp makes the Kodak Vari-Beam clamplight a handy gadget for solving difficult lighting problems.

OLIVER WILTON (center), sales manager of Da-Lite Screen Company, explains Da Lite features to T. R. Craig (on his right) and other personnel of the Craig Movie Supply Company. The screen is the soon to be released Picture King.

News of the Industry

Up to the minute reports on new products and services in the movie field

Multi-purpose reflectors

Eastman Kodak Company is now producing two new, multi-purpose floodlamp reflectors, which may be adjusted to provide flood or semi-spot lighting or any type in between. Known as the Kodak Vari-Beam standlight and the Kodak Vari-Beam clamplight, these two reflectors feature a built-in No. 2 floodlamp socket which, when rotated, will change the angle of the illumination. They are made of lightweight spun aluminum, are twelve inches in diameter and are finished with a semi-matte surface to insure proper diffusion of the reflected light.

The standlight allows a variation of from three to five and one half feet in height. The clamplight operates from a positive C type clamp upon which it is mounted; the clamp is felt padded to prevent injury to any surfaces to which it may be attached. Both reflectors are available at all Kodak dealers.

Camart boom

Good news for workers in the sound medium is the new Camart microphone boom—a portable and inexpensive item, featuring a 12 foot 9 inch boom arm and a freely rotating microphone swivel. The arm is collapsible, folding into two sections; and the three-wheeled stand folds completely, thus enabling the user to transport the entire unit with facility. Priced at $189.50, the Camart microphone boom is now available for immediate delivery from the Camera Mart, 70 West 45th Street, New York City.

New 8mm. B&W film

If you have been having trouble getting 8mm. black and white film, the Kryptar Corporation, of Rochester 3, N. Y., has an answer for you with its recently released 8mm. panchromatic motion picture film. Said to be of good contrast and to have adequate latitude, the film includes processing at a Kryptar processing laboratory in its purchase price.

Kryptar 8mm. film is packaged in twenty five foot daylight loading rolls of standard double 8mm. stock. Its Weston ratings are Daylight 50, Tungsten 32. It is fully panchromatic, with the customary acetate safety base. Customers are offered one of twenty five titles free with each original processing of Kryptar movie film.

Kryptar processing laboratories are located at P. O. Box 29, Rochester 1, N. Y.; 1501 Troost, Kansas City, Mo., and P. O. Box 271, Hollywood 28, Calif. Product distribution in the United States and Canada is handled by Curtis Circulation Company, Independence Square, Philadelphia 5, Pa.

Four lens turret

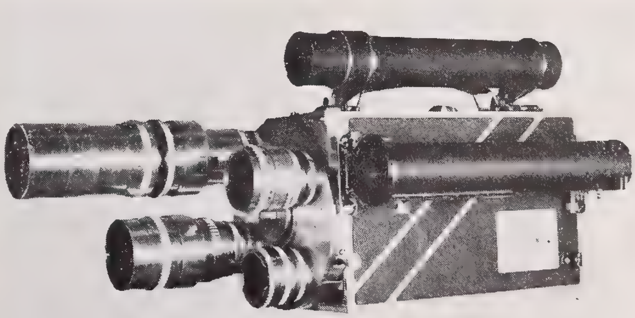
Addicts of the rapid lens shift will be pleased with a new four lens turret for 16mm. cameras being marketed by Arthur H. Hart of Cinematic Developments, 2125-32nd Avenue, San Francisco, Calif. Lens mounts are so widely spaced on the turret that no one lens will cut off another during takes.

Forway sound projector

Fresh to the ranks of 16mm. sound projectors is the Forway Little Giant—a lightweight projector measuring only 7½ by 9½ by

PORTABILITY and great length when extended make the Camart microphone boom (left) adaptable to almost any sound filming conditions.

BELOW, Arthur H. Hart's four lens turret is custom built. It allows rapid swing from lens to lens, with no possibility of field interference.



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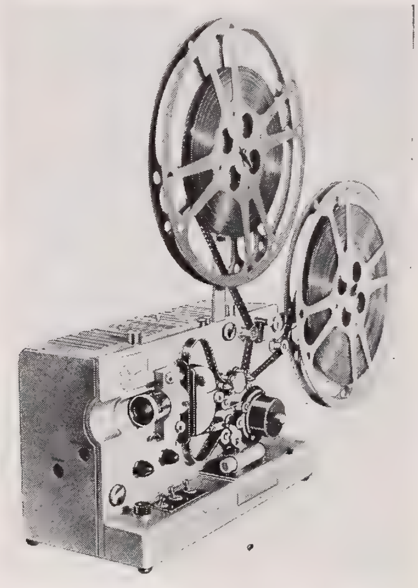
Los Angeles 15 • California

Write for Free Folder—Craig Home Movie Equipment—how and when to use a tripod—gives other photo tips.

15 inches, operating on either AC or DC. with illumination of from 750 to 1000 watts. It features a two inch $f/1.6$ coated lens and a film capacity of 2000 feet. Amplifier output is ten watts. The Little Giant is available in two models: No. 10 with a six inch speaker built into the projector carrying case; and No. 12, a two case unit with specially designed twelve inch permanent magnet speaker and speaker case.

Further details on the Forway Little Giant projector may be had from Forway Corporation, 245 West 55th Street, New York 19, N. Y.



COMBINING light weight and small dimensions with powerful sound output, the Forway Little Giant 16mm. sound projector is another indication of the trend toward more portable equipment.

Peerless treatment Peerless Film Processing Corporation, 165 West 46th Street, New York 19, N. Y., which provides vacuum treatment for the extension of useful film life, announces that increased facilities for the application of its process are now available at the laboratories of Jam Handy Organization, 2821 East Grand Boulevard, Detroit 11, Mich., and at Sawyer's, Inc., 725 South West 20th Place, Portland 7, Oregon.

Kodak improves film A new type of acetate film base, developed by Eastman Kodak Company and used since early in 1946, shows lower shrinkage, greater tensile strength, greater resistance to the effects of moisture and humidity and better projection quality than any previous film base of the safety type.

The acetate propionate safety film base used since 1937 has been replaced with a high acetyl acetate type, a change which has been made essentially by retaining chemical acetyl groups formerly washed away in the earlier process. The new film base is

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said to approximate cellulose nitrate stock closely in projection quality.

New cements have been manufactured especially for use with the new film. They are reported to make satisfactory splices also with the older types of acetate film and with nitrate film.

G. E. replacement hood

A replacement hood being offered by General Electric's meter and instrument division will enable owners of the General Electric DW-48 and the early model DW-58 exposure meters to use the current American Standards Association film-rating system with their meters. With the new hood, the meter is calibrated to read in the ASA exposure index numbers, with which most films are now rated.

Vacuumate services

Services recently undertaken by the Vacuumate Corporation, generally known for its vaporating process, should be of particular interest to all distributors of film who do not wish to be bothered with the endless red tape involved in the day to day handling of pictures.

For a small fee, Vacuumate will store, distribute, vaporate, inspect and repair all types of motion picture and slide film. The company handles all mailing and maintenance problems and will furnish precise reports on the condition of each film as it returns from a screening. Slide sets are cut, canned and labelled by Vacuumate, then packaged either separately or in groups, ready for mailing.

Vacuumate also reports that it is ready to help the harassed filmer during emergencies; it will do rush jobs (48 hours or less) of editing for films that have to meet deadlines. The Vacuumate Corporation is located at 446 West 43rd Street, New York 18, N. Y. The vaporating process without any services is also provided by General Film Labs, 66 Sibley Street, Detroit, Mich.

Lazy days

[Continued from page 276]

and piling into family cars to go home, as Grandma and Grandpa wave.

THE FAMILY PICNIC

Dawn of the big day finds Mother busy in the kitchen putting the finishing touches to a mound of sandwiches. The girl is lending a helping hand packing the lunch baskets. You and the boy are testing tennis rackets, examining a catcher's mitt and loading the stores into the car.

Every one is getting impatient for Mother to finish wrapping the pickles and the deviled eggs. Suddenly she is

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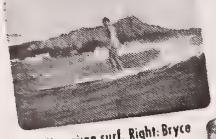

Top: Hawaiian surf. Right: Bryce Canyon chimneys. Below: San Diego Mission de Alcala

LIST OF SETS
(PARTIAL)
- **A.** Hawaiian Flowers
- **B.** The Hula Dance
- **C.** Bryce Canyon
- **D.** Zion Canyon
- **E.** San Diego waterfront and beaches
- **F.** San Diego panoramas and parks

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ready to go, only to find Junior off romping with the dog and you in the throes of a "minor" repair job on the engine. With a sigh of despair, she sits down to wait. But at last you are off and soon at the picnic park. Much candid humor can be injected into this sequence, with human interest shots of other picnickers saddled, like yourself, with heavy lunch baskets and assorted sports equipment. Finally a table is found. Mother heads for the pavilion to prepare coffee, as the kids scatter and you drop to the ground for a breather.

The afternoon sports events are set off with a Wheelbarrow or Sack Race, which is always packed with laughs. Rent a canoe and get out on the lake for some priceless shots of the Sunday revelry. Or take the family for a ride on the launch to capture the conviviality of the picnickers.

HIKING AND NATURE STUDY

One Sunday, plan to take the family out of the city, leave the car at some point and hike cross-country. Get some establishing shots of the open farmlands, vistas of green meadows and gently swaying trees against the blue sky. Mix in shots of the children darting in and out among the trees or racing across the fields.

Stop from time to time to investigate the beautiful wild flowers in closeups, as you explain the wonders of nature to the youngsters. You might also plant a warning here about poison ivy, for use in a closing scene.

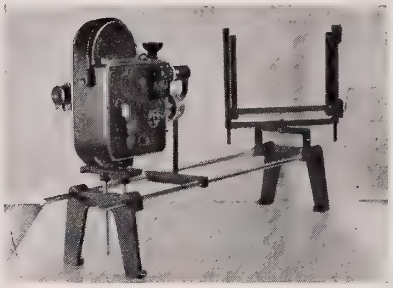
Stopping by a farm, you arrive just at milking time. The children are intrigued by this performance but spurn the warm milk. Get some closeups of the hospitable farmer and his family. In a tour of the farm you can get engaging shots of the youngsters posed with various farm animals.

But the day has gone too smoothly. Something is bound to happen before you get home. Presently we see Junior scratching his bare legs. Brief examination convinces Mother it's poison ivy. The closing scene reveals the family hurrying toward the car to rush back to town and the medicine chest.

A DAY AT THE BEACH

Open with a broad view of the beach. The scene is gay and colorful. Bathers are scampering in and out of the water, playing games in the sand, lounging under bright beach umbrellas. There are crowds of children everywhere, building sand castles, running up and down the shore, splashing wildly in the shallow water. Here is a rich mine of human interest and amusing sideplay any direction you turn your camera. What an opportunity to get laugh-provoking shots of your friends!

Focus attention on your own family as the youngest tries his first brave



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Special model in gun camera mount $1.75 extra.

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paddles at the water's edge. Farther out the older boy is displaying his prowess as a swimmer, while the girl on shore hesitates to wet her smart new costume, until her friends come splashing along and initiate it for her. Show the family engaged in some group activity, greeting neighbors, eating hot dogs, quaffing long cool drinks. The perfect picture of any American family enjoying themselves, made priceless by the fact that the family is your own and the setting an American summer Sunday.

FACL, 1948

[Continued from page 285]

then he has added something to his sound and valuable collection of personally produced pictures.

In 1938 and 1940 came *Making the Grade* and *Florida*. A 1941 exhibition of the first of these films started Mr. Mesaros on his competition shooting. In 1942, he won a Ten Best rating with *Back to the Soil*. From then on, his pictures have won honors with regularity, both locally and nationally. *Bluff Island Idyll*, Ten Best in 1947, is his latest award winner.

When one thinks of George Mesaros, one is most touched by his friendly attitude toward other filmers and by his modesty with reference to his own work. The old phrase, "Let George do it," holds special reference to Mr. Mesaros, because he is always so instant to do, quietly and unobtrusively, the hard job that somebody else may have side-stepped.

Give the girls glamour!

[Continued from page 279]

just before making your exposure, remember to check your model quickly for lipstick spots on her teeth—these show up in closeups—and to remove carefully any cinders or particles which may have blown on her face.

LIGHTING

In outdoor movies of your glamour girl, early morning and late afternoon hours should be avoided, because at these times sunlight is too orange for accurate rendering of flesh tones with color film. Also, strong lighting contrasts should be reduced to avoid harsh shadows under the eyes, nose and mouth. This is accomplished outdoors by the use of reflectors, which will enable the movie maker to introduce the stimulating effects of back and side lighting.

A movie screen, a white cloth or a silver painted compo-board make first rate reflectors. These are placed outside the scene, in the sunlight, and so arranged as to soften the principal

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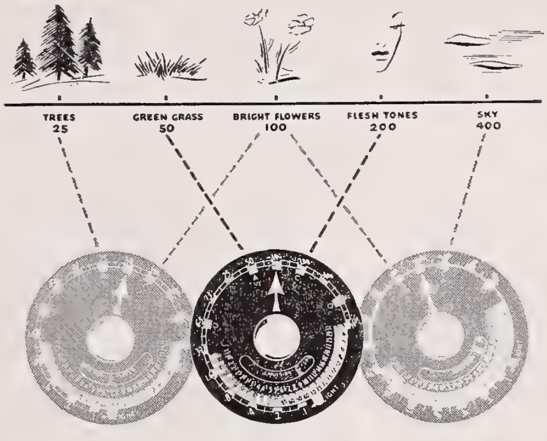
Among the many advantages of the exclusive WESTON Exposure Control Dial are the "A" and "C" positions designating the safe working range of color film. With these points as your guide, you can fit the scene to the film as shown by the chart below . . . and score a bull's-eye every time. Ask your dealer to demonstrate this and other exclusive features of the Master II, or write, Weston Electrical Instrument Corp., 626 Frelinghuysen Avenue, Newark 5, N. J.



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35mm Ikonta 35—Novar f/3.5 with Deluxe E.R. case	93.90

All of the above cameras are brand new imported models and have the new Flash Shutters. During our Anniversary Sale, with the purchase of any of the above models for the additional sum of $1.95 we will include a new Flasher unit.

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Brand new models with the new Flash Shutters. With purchase of above models for the sum of $3.52 we will include a new Flasher unit.

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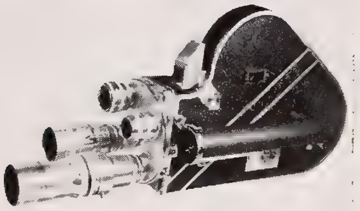

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shadows in the subject. A mirror, or a chrome-plated sheet of tin, is the most efficient type of reflector in that it reflects in a single direction nearly all the light reaching it. The mirror, however, requires careful handling, for the reflected light is hard and almost as intense as sunlight. Natural reflectors are often provided by walls of white or gray buildings and open sandy beaches.

Indoors, supplementary lighting is generally used in preference to reflectors. Let us suppose that in a closeup arrangement there is observed a heavy shadow under the subject's chin. This shadow will be effectively lightened if a small reflector lamp is placed low in front of the subject and adjusted to fill in the shadow without disturbing the main lighting setup. Strong lighting of the hair—generally from the back or sides—is also desirable. Otherwise, brunette hair will lack detail and blond hair may look dark and unattractive.

COMPOSITION

Now, what about camera treatment to emphasize glamour? Much has been written and argued about composition. As far as I can see, it all adds up to one thing: if your scene or picture is pleasing, it is well composed. It's as simple as that.

If what you see in your finder isn't pleasing, if it doesn't fully satisfy you, the chances are that your composition isn't what it should be. In the movie scene, your format is on the horizontal. Remember that the diagonal line is much more effective than the straight line. Wherever possible arrange your material on that basis and be sure to have the elements in your scene balance. Before making your exposure, take one more good look into your finder. Are you sure that is what you want to see on your screen? If your own honest answer is yes, go ahead and shoot. If it isn't, try changing your picture setup—shift your viewpoint, change your camera position, try different angles. Keep at it until your viewfinder shows you a more interesting presentation, a more completely satisfying picture.

Your rule with regard to unusual camera angles should be to use only those arrangements which emphasize pleasingly the beauty of your model. The camera can see selectively; it will show your audiences only what you want them to see. Not until you're dead certain you have finally arranged your scene in the best possible manner within your frame, should you press your release.

An important part of composition is pose. The tilt of the head, the movement of arms and hands, the glance of the eye—all should be studied carefully in the viewfinder. Avoid the "fir-

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Edmund J. Kerr, who has been associated with the photographic field since his graduation from Stanford University in 1938, has been appointed West Coast representative of Movie Makers. Mr. Kerr's offices are at 5606 Sunset Boulevard, Los Angeles 28, Calif. His telephone number is HEmpstead 7101.

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ing squad" technique—don't have your glamour girl staring into the camera lens. Give her some graceful bits of business to do and supervise her action carefully. Rehearse these actions, if possible.

Posing is difficult and fatiguing. Let your glamour girl relax as much as possible, particularly between takes. Chat with her about anything she pleases. Let her initiate the atmosphere of holiday fun that should prevail during your shooting. A chocolate bar or a box of candy is a good thing to pack with your equipment and pays dividends in the way of cooperation. Or have a package of *her* cigarettes (not yours) around if she smokes.

One last thought about clothes. In glamour movies, light, soft colors are the most effective, and all clothing should be chosen to complement the complexion and hair color. Avoid dark colors or black, as well as brilliant colors which take attention away from the face.

Above all, while working with your model, make her believe that she really is beautiful and charming, that you want to glorify her for those who will see your movie. If you have been easy and friendly in your manner and expert in your control of these three elements of cinematic glamour, you may look forward to a thrilling reward. You will discover how truly enchanting feminine beauty can be when properly interpreted in *your* motion pictures.

Now try polaroid

[Continued from page 277]

depth and brilliance to scenes which depended otherwise only on their color contrasts for accent. The Pola-Screen, adjusted for a greater or lesser filtering effect as the tone of the foreground objects dictated, gave me at last a known control of sky values. My only early difficulty was in arriving at a correct exposure.

For, like all contrast control filters, the Pola-Screen, in holding back from the film some of the available light, required an increase (or compensation) in exposure over the norm. In those days the manufacturer of the filter—and of the color film with which it would be used—had assigned the Pola-Screen a compensation factor of two. This was another way of saying: increase exposure by one full stop. In my experience this immediately proved to be inadequate. All of my scenes were underexposed.

Thinking that my consistent side lighting might be contributing to this result, I began to experiment. Side lighting itself, I knew, called for an exposure increase up to one half a stop over normal. Rather than bother with this mental computation on each

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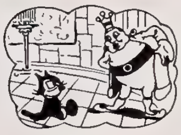
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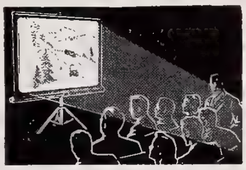

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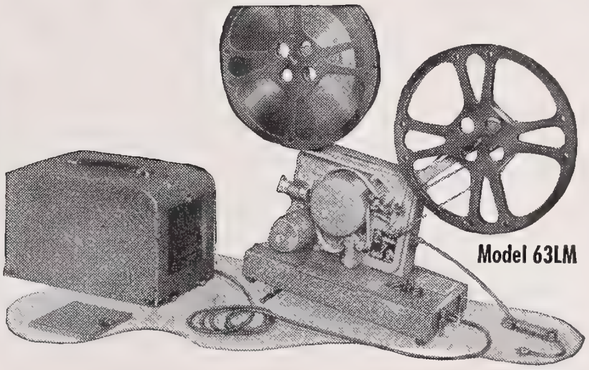

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■ FOR sale: Sound film library—300 shorts, 29 features. F. L. HAWLEY, 3719 English Ave., Indianapolis 1, Ind.

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WELCOME TO
DENVER

The Where, When and
What to film in the
Queen City of the Plains

in August
MOVIE MAKERS

exposure reading, I assigned the job to my Weston meter. Instead of setting the standard film speed of eight for outdoor Kodachrome, I set the dial at six. This adjustment automatically gave me an *f/* reading one half stop wider than normal. When the recommended full stop increase for the Pola-Screen was then added to this, my exposures returned the density of image which I desired.

Kodak's current exposure compensation figure for the Pola-Screen is, I understand, one and one half stops *or more*. (The italics are mine.) Added to this, they recommend up to one full stop increase in exposure for side lighted subjects and up to two full stops for back lighted scenes where details in the shadows are desired. Back lighted subjects exposed for the brilliant rim-lighting effect revert to one stop increase in exposure.

Striking night effects can easily be obtained on regular Kodachrome with a Pola-Screen in this way. Suppose that your meter calls for an exposure of *f*/8 on a side lighted scene with long shadows. By making no compensation for the polaroid filter, you will get a dark blue sky about equal to what the eye expects at sundown—but without the reddish tinge. If your foreground objects are noticeably light in tone, you can even reduce exposure from the meter reading for a deep blue night sky. Under these conditions, your shadows will block up and leave only the brilliant highlights to simulate a moonlit scene.

Don't expect the Pola-Screen to work miracles. If there is no blue in the sky, it will not make it appear. It is not a haze filter, nor will it eliminate smog or change a murky sky into a clear one. It does not make blue. It simply enhances whatever blue there may be in the sky and thus tends to create a more pleasing contrast.

Try it next time—and see if it doesn't improve *your* pictures.

Geyserland!

[Continued from page 275]

all. It plays about three times a day seventy five or one hundred feet at an angle over the Firehole River *and* is a movie must. Unequalled for rainbows, its twenty minute eruption gives the cameraman plenty of time. And so, given one good sunny day, you could bag three geysers with ease.

THE GRAND GEYSER

Perhaps the finest show in Yellowstone is the Grand Geyser. Although not very reliable, erupting once or twice a day at the most, this 200 footer is really the filmer's friend. When it plays there are anywhere from eight to thirty four separate eruptions over a period of twenty to eighty minutes. So keep an eye cast in its direction, and if you see a big cloud of steam rolling skyward, start running. You may miss the first two or three eruptions, but it averages eleven over a period of half an hour. Don't leave Yellowstone without seeing the Grand.

CASTLE AND GROTTO

Castle is another geyser to watch. It plays very irregularly, roughly once a day, but it plays long enough for you to walk a mile, leisurely, and it is worth it. Castle has the largest cone of any geyser in the world, worth a few shots even when not playing. However, Grotto Geyser has the most interesting cone. Camera studies here are better when it is not in action. In fact, Grotto's eruption is a disappointment, and the steam obscures the fantastic cone.

THE SMALLER GEYSERS

Several of the smaller geysers are worth taking. Sawmill, in action nearly half the time, is very interesting in movies. Oblong, playing about every three to eight hours, can be a beauty. In a strong wind it makes fine movies; otherwise you will see only steam. Oblong isn't high, only twenty or thirty feet, but it is fat—nicely filling the movie frame. Shot from about 100 feet away and from a low angle, it looks far more exciting than some of the slender 200 foot giants—that are also limited by the top of your picture. Of course, you will be told to put people in the picture to show the scale. Needless advice, that! With a million Yellowstone visitors, how can you do otherwise? You'll wish you had ropes to keep them out, before you are through.

Great Fountain is another geyser that goes high, wide and handsome. Set up your camera to windward, as steam from the huge terrace will blot out the geyser, just as at Oblong. The Great Fountain plays fairly regularly, about twice a day, and is entirely different from the others. In fact, the more geysers you see, the more you will realize that no two are alike. Even consecutive eruptions of the same geyser may be totally different. Old Faithful sometimes poofs up only an anemic seventy five feet or it may blast 170. In my book, no place in the world has more unusual natural phenomena in a small area than Yellowstone. And nowhere can a movie maker be better rewarded for his time and effort—effort that consists mostly of loafing and waiting for something to happen. It must be an effort—or why do so few people do it? And yet who doesn't envy a loafer? So why not spend a vacation at it—and turn out one of the rare good movies of Yellowstone?

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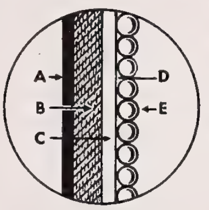

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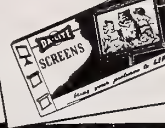

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8 CLUBS 16

The people, plans and programs of amateur movie groups everywhere

Tri-City treat One hundred members and guests attended the Tri-City Cinema Club meeting held in the Davenport (Iowa) Utilities Auditorium. With president Carl Asmussen, ACL, officiating, Dr. Paul White, ACL, showed a 1000 foot Kodachrome travelog, *Photographic Safari in Hollywood*, the scoring for which was provided by Mrs. White. Georgia First, ACL, also screened her color venture, *Spring Flowers*.

Smoky Mountain contest Announced in the second edition of the Smoky Mountain Movie Club bulletin, from Asheville, N. C., is a contest for both the 8mm. and 16mm. filmers, with entries restricted to 200 feet and 400 feet respectively.

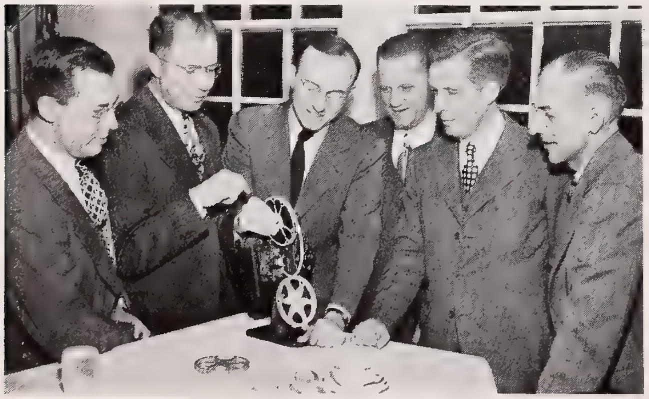
The club celebrates its anniversary this year with a banquet at the George Vanderbilt Hotel.

Long Beach to lead The Pacific Flower Shows, Inc., has asked the Long Beach Cinema Club to conduct a movie contest for the second annual Long Beach Flower Show in which all the movie clubs in the Los Angeles vicinity will participate.

John J. Lloyd, ACL, chairman of the contest committee, announces that the subject of the films submitted must be flowers. Clubs wishing further particulars about the contest, to be held in early August, may write to Mr. Lloyd at 355 Colorado Place, Long Beach 14, Calif.

Minneapolis show To insure its guests of fresh and interesting programs, the committee for the annual spring shows presented by the Minneapolis Cine Club, ACL, selects the films to be screened from members' productions made within the previous eighteen months.

Movies screened at the eleventh annual Spring Show included *America do Sul*, by E. Grant Perl; *Guatemala*, by Charles B. Beery, ACL; *The Black Hills*, by Earle E. Ibberson, ACL; *Scenes of West Virginia*, by Elmer W. Albinson, ACL; *Little Things*, by Russell C. Duncan, ACL; *Modern Dentistry*, by Wilford A. Anderson, ACL; *Musicals from Broadway*, by John C. Lauber, ACL; *Minnesota State Fair*, a club project; *Florida Holiday*, by Reubin F. Skarnes, and *Along the Blue Pacific*, by Stanley R. Berglund, ACL.



NEW OFFICERS of the Allentown YMCA Cinema Club, ACL, watch president James F. Kohler thread projector. Others (l. to r.) are Donald Hausman, past president; John Hoffman, vicepresident; Albert Heiney, secretary; Charles Gerhart, toastmaster; Ernest Bender, treasurer.

John H. Ratterman

KANSAS CITY (Mo.) Amateur Movie Makers are intent on the club's screen at eleventh annual banquet, held in the city's Green Parrott Inn.

Quiz at Kansas 8-16 The 8-16 Home Movie Makers, an enterprising new group in Kansas City, Mo., featured a Double or Nothing movie quiz as part of their recent Ladies' Night program. *Trail Blazers*, a 16mm. sound film in color, was presented personally by the producer, Mrs. Patsie V. Sinkie, of Seattle.

Club members are justly proud of a handsome new Kodachrome leader designed for the exclusive use of those in the group.

Allentown annual At the Allentown (Pa.) Y.M.C.A. Cinema Club, ACL, eighth annual banquet, new club officers were installed and the prize winning films of the 1948 club contest were screened at the Hotel Taylor.

Among the 16mm. movies seen were *The Crystal Valley*, by Louis J. Buehler, jr., winner of the Charles C. Vogt trophy, and *Mary and the Sultan*, by Dr. O. B. Landis. The excelling 8's were *Spring*, by Albert G. Heiney, and *Christmas*, by H. R. Pritchard.

Hutchinson hits The Hutchinson (Kans.) Movie Club, formed only last spring, already boasts one hundred percent ACL membership. To familiarize themselves with the work of other amateurs, the club recently screened two films from the League's Club Film Library—*The Boss Comes To Dinner*, by Ryne Zimmerman, ACL, of Milwaukee, and *Motion*, by Henry E. Hird, FACL, of Ridgewood, N. J.

Buffalo salon An enthusiastic audience turned out for the Second Annual Salon of the Amateur Cinema Club of Buffalo, held at the Museum of

Science. Many prize winning films were included in the program, which featured *Home Movies*, by Fred Evans, FACL, of Los Angeles; *Green Gold*, by Mildred J. Caldwell, FACL, of Los Angeles; *Neighborhood Interest*, by Mrs. H. D. Cameron, of Salt Lake City; *Milk of Human Whimsey*, an Indianapolis Cinema Club production; *Baby and the Beast*, by Raymond Berger, ACL, of Cheektowaga, N. Y.; *Through the Window Pane*, by Mrs. Warner Seely, ACL, of Cleveland; *Lake Superior Landscape*, by Elmer W. Albinson, ACL, of Minneapolis; *Weekend for Three*, by Richard V. Thierot, of Salt Lake City; *Late Again*, a Grand Rapids Movie Club production, and *Doghouse Blues*, by E. H. Sparks, ACL, of Bristol, Conn.

Brooklyn aid A popular feature of the Brooklyn Amateur Cinema Club, ACL, is the clinic committee, before which members may screen their films for helpful criticism. In addition to rendering this service at a recent meeting, the club screened *Thundering Waters* and *Locomotives*, both by Frederick G. Beach, FACL, and *In the Nick of Time*, a comedy produced by the Syracuse (N.Y.) Movie Makers.

Petaluma participates The Petaluma (Calif.) Cinema Club contributed to the success of the Vallejo Movie Club's open house, held at the Vallejo Community Center, with their screening of *Mt. Rainier*, filmed by Claude Adams.

La Casa ladies Ladies Night at La Casa Movie Club of Alhambra, Calif., was devoted to travel films produced by the women members of the club. *Pacific Coast*, by Mrs. C. C. Rush; *From Portland to Victoria*, by Mrs. Marjorie Conrad, and *Just Rain* and *San Francisco*, by Mrs. Nella G. Stiverson, were screened at this meeting in the Alhambra Y.M.C.A. Building.

XIV Olympiad

[Continued from page 283]

ball. The long axis of this stadium lies roughly northeast to southwest, with covered stands on each of the two long sides.

If you are interested in the marathon, then this event starts and finishes in the Empire Stadium on the afternoon of the eighth day, Saturday, August 7, beginning at 3:00 p.m. and ending at about 5:30 p.m. With British Summer Time, 5:30 p.m. is not too late to get good shots, as it is equivalent to 4:30 p.m. normal time.

For those events which may be held in the Empress Hall at Earls Court,

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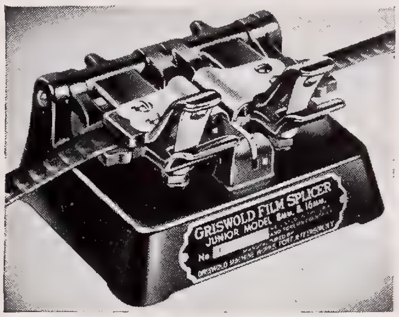

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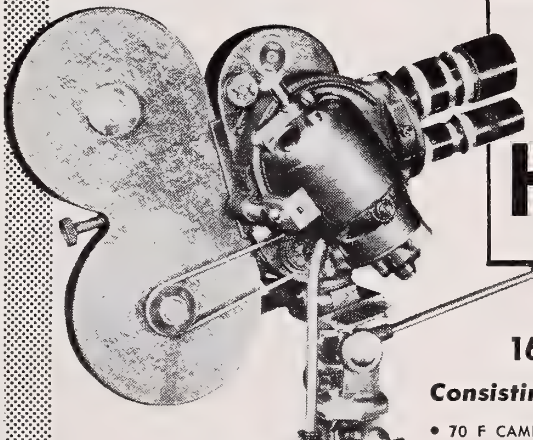

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WELL, WHY DO WE?

WHY should anybody like July? News will be filled with heat, and heat and heat, and we shall read of this prostration or that exhaustion. The general opinion of a man from Mars, suddenly found on this Earth in July, if he read the papers carefully and did little else, would be that July is a horrible month. He would want to hop his atomic prog and go home.

But, to tell the truth, all of us love the month, and here is one honest effort to admit the liking and to speculate about it a little. Why should anybody like a month that is hot? Why should he not follow the vacation urges and try desperately to get to "someplace that's cool"? Probably because, in spite of the stereotyped invectives against hot weather that are so universal, we just like it, and that's the end of it.

Is it the fact that indoor-outdoor life is so relatively simple, compared to the difficulties that come in winter, with changes of clothing for each departure from the house? Is it that we are all actually Nature Boys and that we love that time of year when we can be outside as easily as inside? Is it that July is one of the easy periods for relaxation?

But, in this lazy period, that is enough speculation. Almost any of the questions can be answered this way or that, and no harm's done. Less thinking and more enjoyment is the wise formula.

And, if one stops to think about it a little, although as this is written we are not yet in July, the delights of that calm, peaceful and easy month now seem so real and so already here that the only proper way we can think of to celebrate the fact is to shorten this piece of advice, invitation to relaxation or whatever and to bring—this——to———a stop!

THE AMATEUR CINEMA LEAGUE, INC.
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The Amateur Cinema League, Inc., sole owner and publisher of MOVIE MAKERS, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Five dollars a year.

AMATEUR CINEMA LEAGUE, INC., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

one of London's biggest permanent exhibition buildings, travel to Earls Court station on the Piccadilly or District Lines of the Underground system.

There are also numerous events to be staged outside the London area; as an example, rowing and canoeing events will be held on the River Thames at Henley-on-Thames, probably already well known to you for its famous annual regatta. Henley is served by the Western Region of British Railways from Paddington main line station. Paddington, in turn, can be reached by both bus and Underground services.

Paddington is also the main line station for Torquay, a large seaside resort on the south Devon coast, and here will be held the yachting events. Torquay is also an excellent center for touring in Devonshire; there are many picturesque villages quite nearby, such as Babbacombe and Brixham, famous for its fishing boats and its harbor.

The Southern Region of British Railways is one of the most complex suburban networks of any railway in the world, and its various stations serve several of the places in which other events are to be held. If you're interested in shooting, then travel to Bisley via Brookwood from Waterloo main line station; this depot also serves Aldershot for the modern pentathlon and Windsor Great Park for some of the cycling contests. Windsor station lies almost under the walls of Windsor Castle, one of the homes of the King and Queen and the Royal Family. Similarly, from Victoria Station or Holborn Station, you may travel to Herne Hill, where there is situated another of London's most famous cycle racing tracks.

Travel in the central London area is simple, and at every Underground station there is a map of the many routes covered by this group of deep tube railways. There are numerous interchange stations which facilitate getting about from one district to another. Although gasoline restrictions have eased the problems of traffic tie-ups to some extent, it is generally quicker to take the tube.

Now for one or two names and addresses before I finish off these suggestions. If you need help about accommodations, then get in touch with the Tourist Information Centre, 66 Whitcomb Street, Leicester Square, London, W.C.2. This centre is organized by The Travel Association, which is the Tourist Division of the British Tourist and Holidays Board. If you are a member of the Y.M.C.A., then the head office of this organization in London is at Great Russell Street, London, W.C.1. Incidentally, the Y.W.C.A.'s Central Building is also on the same street. One of the best ways of seeing London in a cheap, quick and interesting way is from the top of a double-decker bus; also London Transport Executive have organized coach tours of London, details of which can be obtained from the main office at 55 Broadway, London, S.W.1.

The head office of the Kodak Company in England is on Kingsway, London, W.C.2, although you must be prepared for a shortage of film stock. The British Customs will probably allow you to bring in a reasonable supply of material for your own use, *but* you must declare it at the port of entry. Don't try to avoid this; otherwise you will simply find yourself in unnecessary trouble. While British Customs officials have an excellent reputation for courtesy to overseas visitors, don't try their patience by obstructing them.

The head office of the American Express Company, to which most visitors from the States seem to gravitate sooner or later, is at 6 Haymarket, London, S.W.1. This is just a step from Piccadilly Circus—alleged to be the center of London and of the British Empire!

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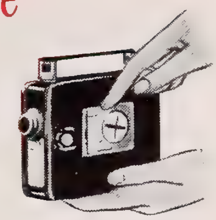

Built-in guide "computes" exposures . . . shows just how to set lens for crisp, brilliant movies.

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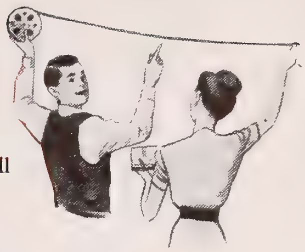

20 to 30 movie scenes on a single roll . . . and film cost includes finishing by Kodak!

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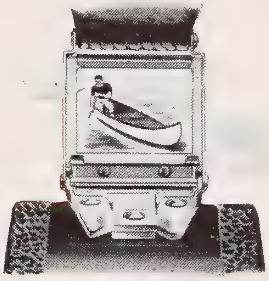
Just sight and shoot. Fixed-focus lens brings all subjects—from a few feet to infinity—into clear, sharp focus.

You see exactly what you're getting



Snap-up, eye-level finder "frames your subject just as the film will record it at average shooting distances.

All this and "color" too

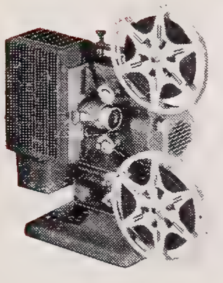
Fine, fast $f/2.7$ *Lumenized* lens makes wonderful full-color filming as easy as black-and-white.

Cine-Kodak Eight-25 Camera (illustrated) . . . only $55. Cine-Kodak Magazine 8 Camera with *Lumenized* $f/1.9$ lens . . . $125. Cine-Kodak Magazine 16 Camera—for larger movies . . . $150. Prices do not include tax.

(Prices on this page subject to change without notice)

Wonderful movies at a "budget price" with this Cine-Kodak Camera

The Kodascope Eight-33 Projector— a perfect teammate for your "Eight-25," with 500-watt lamp . . . $78. The new Kodascope Eight-90A—a projector with powerful 750-watt lamp, superb optical system—gives unsurpassed screen illumination . . . $185 with case. Kodascope 16mm. projectors—super-brilliant—$122.15—$245.



CINE-KODAK EIGHT-25 CAMERA, the "Economy Eight," is simple, sure—your very first movies will delight you. Slim, trim, sturdy—it's built to give years of trouble-free service. Yet it costs only $55 plus tax.

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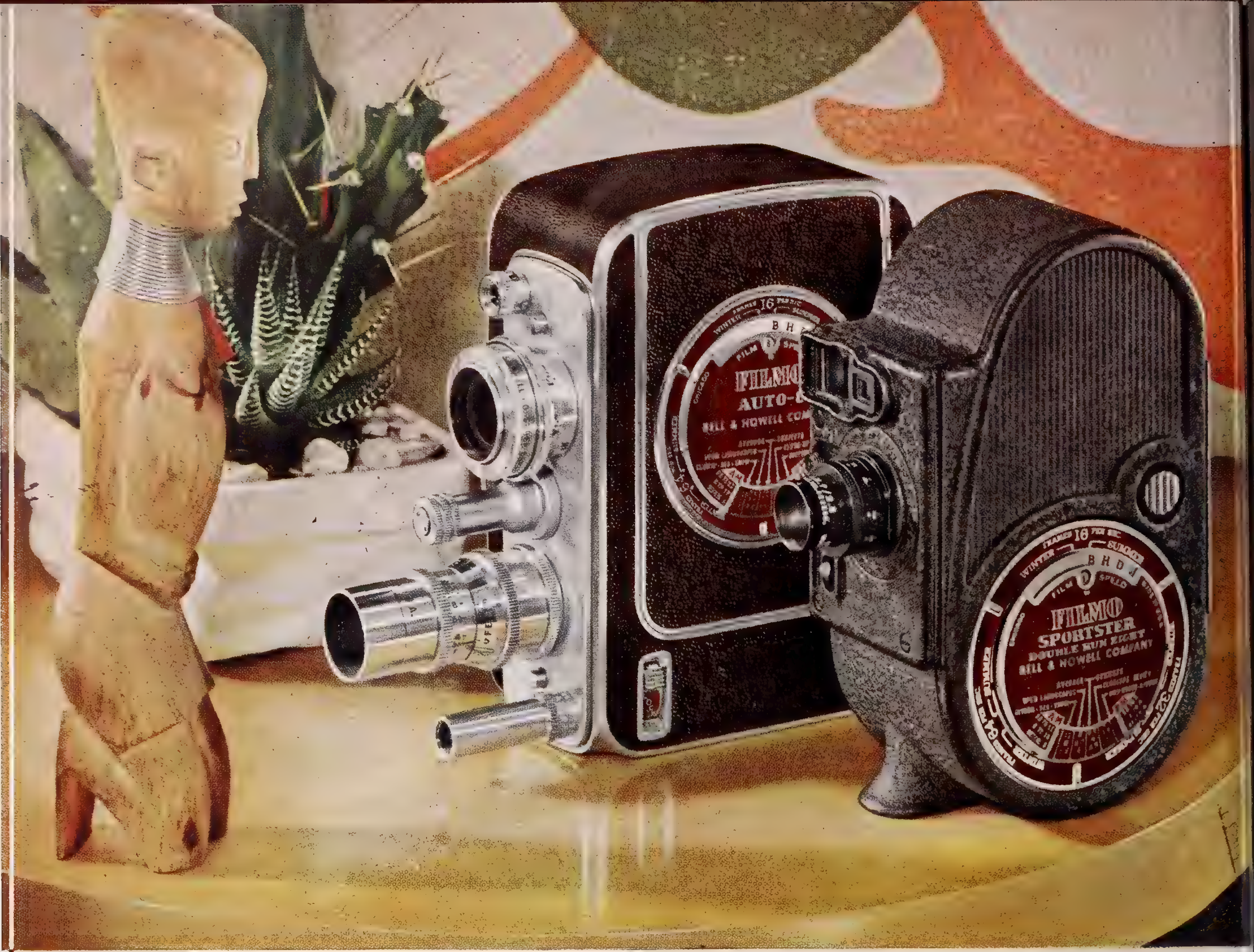

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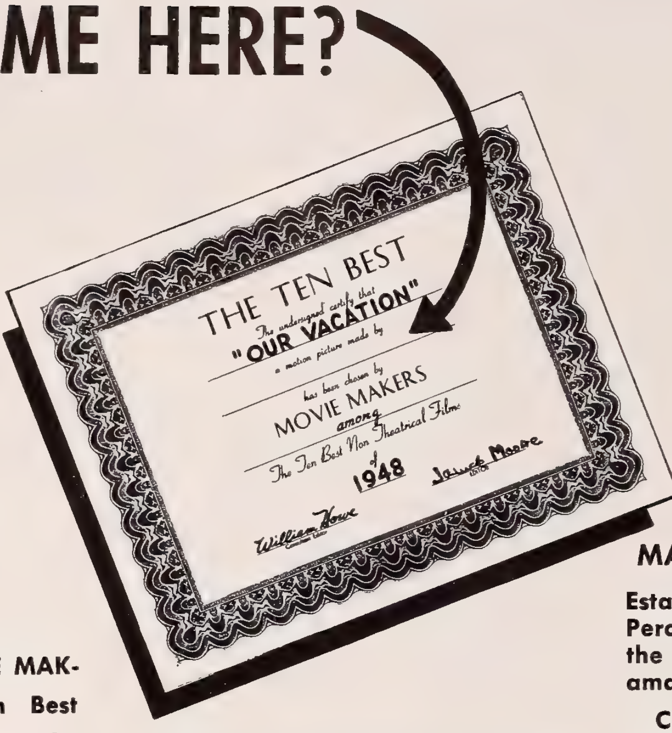

THE TEN BEST

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has been chosen by

MOVIE MAKERS

among

The Ten Best Non Theatrical Films

of

1948

Moore

William Howe

YOU MAY PLACE IN THE TEN BEST of 1948

OR WIN THE HIRAM PERCY MAXIM MEMORIAL AWARD

The TEN BEST CONTEST

Established in 1930, MOVIE MAKERS selection of the Ten Best amateur films of the year is the oldest, most honored contest in the world of personal filming. It is open to

- **Amateurs Everywhere**
- **8mm. or 16mm. Films**
- **Black and White or Color**
- **Silent or Sound**
- **Short or Long**
- **On Any Subject**

THE Ten Best selections are made by the staff of MOVIE MAKERS from all films seen by it during the year. The selection is not limited to League members. Any movie maker, anywhere in the world, may compete.

For the judges seek only quality—quality of camerawork, film planning, editing, titling and above all, creative movie imagination.

THE MAXIM MEMORIAL AWARD

Established in 1937, the Hiram Percy Maxim Memorial Award is the most treasured trophy in the amateur film world.

Carrying with it a cash prize of $100.00 and a miniature, silvered replica of the Memorial, the Maxim Award is given annually to the one amateur film judged the *best* of the Ten Best.

The Maxim Award *has been won* by all kinds of films—8mm. and 16mm.—black and white and color—silent and sound—short and long.

Any fine film can win. *Your* film can win—by entering it in the Ten Best Competition for 1948, closing OCTOBER 15.

Send the Certificate Below for Each Film That You Submit to MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

Place ____________________

Date ____________________

I, ____________________________

(name)

certify that: (cross out inapplicable statement)

1. I have NOT rented, sold or received compensation from a client, and will not so do prior to Dec. 1, 1948, for:

2. I HAVE rented, sold or received compensation from a client, or will so do prior to Dec. 1, 1948, for:

a motion picture made by me entitled

____

(name of film)

____

(signature)

Rules governing the selection of MOVIE MAKERS Ten Best Films of 1948 and the Hiram Percy Maxim Memorial Award

1. The competition for placement in MOVIE MAKERS Ten Best Amateur Films of 1948 and for the receipt of the Hiram Percy Maxim Memorial Award is open to anybody, anywhere, subject to the provisions of these rules.

The competition is likewise open to all films originally produced on 8mm. or 16mm. stock, black and white or color, silent or sound, subject to the limitations of General Class and Special Class hereinafter discussed. The competition is not open to 35mm. films nor to reduction prints therefrom.

2. Film entries submitted by persons living outside of the United States must, because of American customs rulings, be made on film stock originally manufactured in the United States.

Such entries from outside of the United States should be forwarded by parcel post—not express—and must be valued at less than $100.00 U. S. funds.

Entries from outside of the United States which fail to comply with one or both of these provisions cannot be received and will not be cleared through customs.

3. To classify entries, the certificate at left (or a copy of it), adequately filled out, must be provided for each film that is submitted. Certificates should not be enclosed in the film cans, but should be forwarded by First Class mail.

4. In the selection of the Ten Best Amateur Films, only films of the General Class—consisting of pictures which the maker has not rented, sold or received compensation from a client for, or will not so do prior to December 1, 1948—will be eligible for consideration.

The winner of the Hiram Percy Maxim Award will be chosen from among these pictures selected as the Ten Best Amateur Films of 1948.

5. An undetermined number of films will be awarded Honorable Mention, which, in the opinion of the judges, deserve such recognition.

Both General Class films and Special Class films—for which latter pictures the maker has received compensation or will receive rentals or compensation prior to December 1, 1948—shall be eligible for Honorable Mention awards.

6. Phonograph records for musical accompaniment may be submitted with films, but their order of playing and change-over cues should be clearly indicated by an accompanying score sheet. Typewritten or recorded narrative also may be submitted with any picture which has been planned for its use. Such musical and narrative accompaniments will be judged on their own merits.

Magnetic recordings in accompaniment of films, either on tape or on wire, also may be submitted but their reproduction with films will be contingent on MOVIE MAKERS ability to secure the indicated reproduction facilities.

No phonograph records of any kind can be received from outside the United States because of trademark regulations governing this product.

7. Films, records and narratives will be reviewed and returned promptly, but it may take a period of two weeks or more to review films submitted after October 1, because of the last minute rush.

8. Selection of the Ten Best Amateur Films, the Honorable Mention winners and the Maxim Award winner will be made by the editorial staff of MOVIE MAKERS, The judges will decline to discuss their decisions with competitors.

9. No officer or director of the Amateur Cinema League and no staff member of the League or of MOVIE MAKERS is eligible to compete for placement among the Ten Best Amateur Films, the Honorable Mention winners or for the Maxim Award.

10. October 15, 1948, is the closing deadline for the competition. All entries to be considered for selection among the Ten Best Amateur Films, the Honorable Mention winners or for the Maxim Award must reach the office of MOVIE MAKERS, 420 Lexington Avenue, New York 17, N. Y., on or before that date.

JUL 30 1948

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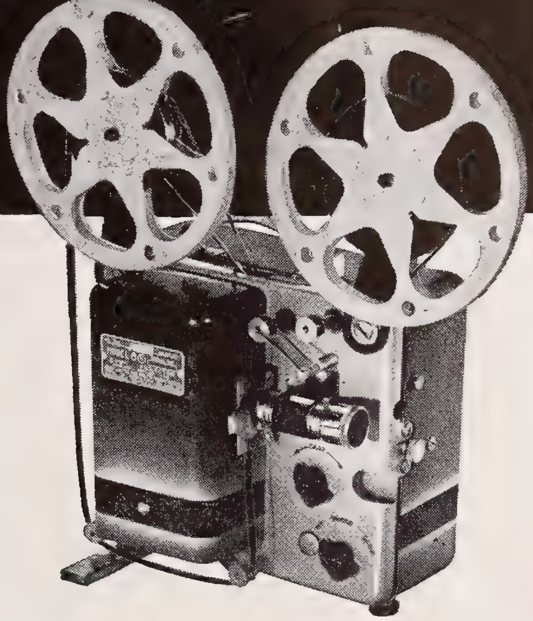

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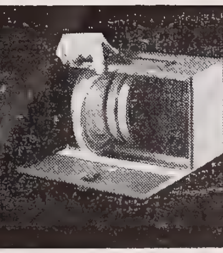

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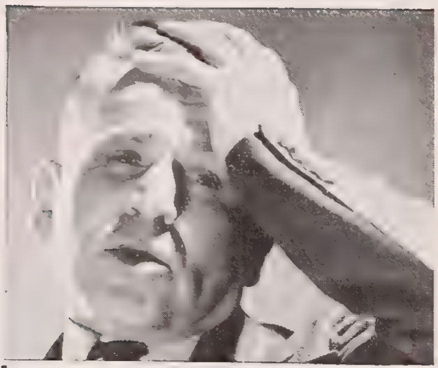

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MOVIE MAKERS

THE MAGAZINE FOR 8mm & 16mm FILMERS
Published Every Month by AMATEUR CINEMA LEAGUE

August 1948

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CHANGE OF ADDRESS: a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

Closeups—What filmers are doing

It hardly seems necessary to authenticate Walter Bergmann, FACL (see *Saturday's Sailboats*, page 315), as far as his movie making abilities are concerned. Old time buddies of this bulletin board will recall his many Ten Best award winning films, his helpful articles for this hobby-horse, his long time leadership of the Mount Vernon (N. Y.) Movie Makers and so on. Thus, we shall say nothing on this score.

On the small boat front, however, we thought you'd like to know that Mr. B. has been a member for fifteen years of the Echo Bay Yacht Club (at New Rochelle), where he is now serving as vice-commodore. The EBYC, in turn, is a member of the Yacht Racing Association of Long Island Sound, a friendly federation of yachting groups which runs sailing races from May to September, on Saturdays, Sundays and holidays. That, as you can see, adds up to a lot of racing—the best of which has been recorded by the Bergmann camera.

Across the Threshold: In from Port Elizabeth, South Africa, last month was A. A. Smollan, ACL, on a cross-country buying trip for his Western Tyre & Vulcanizing Company. Of especial cinematic interest to Mr. Smollan was the Thomascolor process, which he hoped to examine when reaching the West Coast.

That cool character jumping on to the moving freight train is none other than Lou McMahon, ACL, founder, about ten years ago, of Adventure Pictures, in Passaic, N. J. A highly personal and altogether implausible production unit, Adventure Pictures was composed of a bunch of teen-aged movie enthusiasts who specialized in jumping off cliffs, socking each other in the eye and riding Hell-for-leather through some highly effective sequences of old fashioned horse opera.

Paul Ent

LOU McMAHON, ACL, founder of Adventure Pictures, keeps in trim for new production.

It seems obvious from our illustration that comparative age has not cooled their ardor. The still, says Mr. McMahon, is from *I Film The Fakers*, production No. 9 for the A. P. group, in which they were aided by Martin Hughson, ACL, of Buffalo, where the picture was made. Jumping against the movement of the train—which we are informed is the more dangerous and difficult method—Mr. McM. was actually pitched headlong on the roof of the car and almost scraped off passing under the trestle. . . . You know the old saying: You don't *have* to be crazy to make movies—but it sometimes helps.

A representative record film of the educational and social activities at St. Paul Polytechnic Institute, a Negro college at Lawrenceville, Va., is now in production on 16mm. Kodachrome by Baxter Jackson ACL, of New York City. Planned for presentation before prospective students on the high school level, the picture will be accompanied by a post-recorded sound track on magnetic tape.

Speaking of Walter Bergmann reminds us to report to you on the 1948 amateur film contest of the American Humane Association, of Albany, N. Y. It was won by Mr. Bergmann, as it has been so often in the past, this time with a dog film named *Young Fella*. Joseph J. Harley, FACL, of Summit, N. J., took second award with *Little Intruder*, a study of a robin, with third place going to Edwin M. Alber, of Los Angeles, for *Blessing of the Animals*.

Judges of this year's contest were J. Seth Jones, of the Connecticut Humane Association; Dr. Irene F. Cypher, of New York University; Dr. William Bridges, of the New York Zoological Society, and Leo J. Heffernan, FACL, past president of the Metropolitan Motion Picture Club. The contest will be renewed in 1949.

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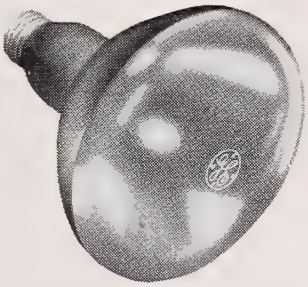

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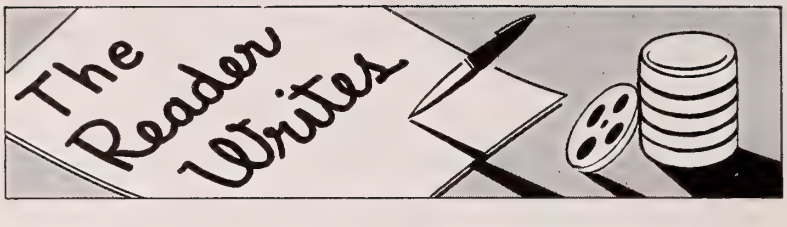

This department has been added to Movie Makers because you, the reader, asked for it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, Movie Makers, 420 Lexington Ave., New York 17, N. Y.

TWO YEARS LATE

Dear Editors: Congratulations on your May issue of Movie Makers. It's the best yet. I wish I could have had the Yosemite article two years ago when I took some poor movies.

The article on taking wedding films will prove useful dozens of times.

Edith C. Robertson, ACL
South Boston, Mass.

ADVS ARE A BENEFIT

Dear Editor: The letter in the July *Reader Writes* column with a caption *Mostly Advertising* by Chester Z. Russel is one with which I cannot agree.

In Mr. Russel's classification (as defined by himself) as an average low income 8mm. movie fan, there is a great deal of benefit from reading the advertisements.

The advertising shows the various accessories available for doing things the easier way and if Mr. Russel had read these advs he would have learned that there is a good outdoor black and white film available for as little as $1.65 for 25 feet of double eight, including processing. The film referred to is Kin-O-Lux No. 2.

If you feel any of my remarks are helpful, you are privileged to print them.

Lee E. Paulmann, ACL
Bristol, Conn.

PLENTY OF VALUE

Gentlemen: I'd like to make a double barrelled reply to the July letters of Chester Z. Russel, of Media, Pa., and John P. Steele, ACL, of St. Albans, N. Y.

It is unfortunate for Mr. Russel that he finds so few articles of value for the average (low income) home movie (8mm.) fan. I am in both categories and have found any number of helps in Movie Makers. Perhaps the big print in the advertisements leads him astray and he cannot concentrate on the finer print in the many informative articles.

As to Mr. Steele's disgust with "miles and miles of pretty scenics," I'd like him to see *This Is October*, by E. C. Denny, of Buffalo, or *Lake Superior Landscape*, by Elmer Albinson, ACL, of Minneapolis. The latter, by the way, was an Honorable Mention award winner in Movie Makers Ten Best contest for 1947.

In my opinion, it requires a great deal of creative ability to get good "miles and miles of pretty scenics." Perhaps a trip to Colorado would convince him.

Markley L. Pepper, ACL
Denver, Colo.

TEN BEST DATA

Dear Sir: Thanks for printing the data on awards in the annual Ten Best contests (April *Reader Writes*). Perhaps such figures ought to be published regularly each year at the time the winners are announced, to forestall ignorant criticism such as that by myself and others recently.

Paul R. Stout, ACL
Chicago, Ill.

A good idea. We'll keep it in mind for this December's story on the Ten Best Films of 1948.

ADVERTISERS, PLEASE NOTE!

Dear Friends: I want you to know that it was your magazine that got me started in home movies.

Last summer, while I was waiting for a train, I walked up to the magazine counter and bought a copy of Movie Makers. The train was late, as usual, so I had a lot of time to kill. I started to read some of the articles. I enjoyed them so much that I continued buying the succeeding copies. One day I went out and bought a movie camera. I want to thank you for starting me on such a wonderful hobby.

I have only one complaint (although not with the magazine), and that is that man's mind is not large enough to keep all your ideas in it. This is no fault of yours, however.

Don Gilluley
Lancaster, Ohio

SEE FOREIGN FILMS

Gentlemen: Permit us to support the June suggestion of Paul R. Stout, Chicago ACL'er, concerning the desirability of reviewing some of the better films from abroad, especially when these offer exceptional examples of technique that can be applied also in amateur cinematography.

More and more of these films are being made available to audiences outside of the big cities. This is true both theatrically and non-theatrically. The enclosed list represents part of the offerings of United World's new International Film Classics Division, which has the specific job of distributing material of this kind.

William F. Kruse
Vicepresident
United World Films, Inc.
New York City

The United World Film list offers, on 16mm. stock and for non-theatrical (club and home) rental screening, such distinguished foreign pictures as *Mayerling, Shoe Shine* and *Cage of Nightingales,* with *Great Expectations, Brief Encounter, Dead of Night* and *Beauty and the Beast* coming soon.

In view of the widely increased availability of such material, Movie Makers plans to add future pictures of this type to its review program.

MOST HELPFUL

Dear Sirs: For the past six months I have been buying Movie Makers at news stands, and I think you have the most helpful magazine on movies I have ever seen. Now, I would like to subscribe to MM and also join the Amateur Cinema League.

Silvio Faulk, ACL
Export, Pa.

Questions AND Answers

Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers,* c/o Movie Makers.

MAKE A FADING GLASS

Gentlemen: I have read in *The ACL Movie Book* and elsewhere about the use of a simple fading glass for making fades, where I understand you move the glass across the lens from the clear to the opaque end.

But my photo dealer says he cannot find any on the market. Can you help me?

T. J. Wilson, ACL
Detroit, Mich.

An effective fading glass—in fact, a pair of them—can be made easily if you have access to photo darkroom facilities. If not, any commercial still photographer can help you.

Get a supply of 4 by 5 inch glass-plate films with a high contrast emulsion. (E. K. Ortho-Press developed in D-72 for 5 minutes is good.) In the darkroom, arrange to expose a bare plate increasingly from one end to the other with a controlled light source. Develop, fix and then split down the long way with a glass cutter. Result: two 2 by 5 inch strips of optically clear glass varying in density from clear to opaque. Correct exposure must be determined by test.

UNSTEADY IMAGE

Dear Movie Makers: In running recent films on my 8mm. projector, I have

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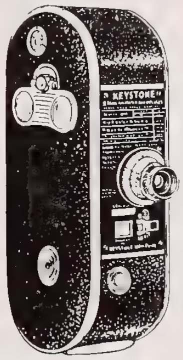
MOVIE CAMERA
and capture happy hours

Preserve precious moments shared with family and friends by taking a Keystone K22 8mm, or a Keystone A-7 16mm Movie Camera with you on your vacation or weekends in the country. It will catch the exact mood and motion of the scene you film in either color or black and white.

We will make you a liberal allowance on your old Camera and you can use it toward the purchase of a Keystone Camera.



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- Interchangeable Lens Mount.
- Long Range Telephoto View Finder.
- Locking Device — to take your own pictures.
- Built-in View Finder.
- For Color or Black and White Film.

With f2.5 Coated Lens. . . . $67.50
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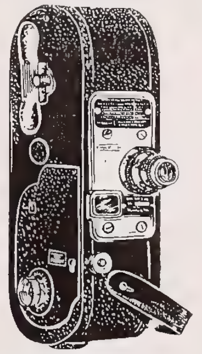

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MINI-PRO JR. has a built-in spirit level; tilt-tension adjustment knob; finger tip pan lock and treated hardwood legs. Weight 4½ lbs. 125° tilt and 360° super-smooth pan action. At normal leg spread **MINI-PRO JR.** extends from 24" low to 60" high. Height adjustments quickly made by simple wrist-action, positive-locking knobs. Pan & tilt handle is metal with unbreakable grip.

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Unconditionally Guaranteed 5 Years

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1600 Broadway New York, N. Y.

noticed a slight jumpiness in the image from top to bottom of the screen. Has something gone wrong with my projector?

Harry G. Dowley
Austin, Texas.

Not necessarily. Vertical unsteadiness in a picture may be traced either to the projector or to the camera.

To determine which, adjust the framing device of your projector until the frame line of the film is clearly visible during projection. If this line remains fixed in width but moves up and down on the screen, the trouble is in the projector. If, on the other hand, the frame line keeps a fixed screen position but varies in thickness, your camera needs checking.

Consult your dealer, or equipment manufacturer, in either case.

HOW MANY CAN HEAR?

Dear Sirs: In connection with your excellent *Equipment Survey 4* on 16mm. projectors (May Movie Makers), can you give me maximum audience figures for sound projectors having amplifier output capacities of 5, 10 and 20 watts.

H. W. Carley
Sacramento, Calif.

As far as we can determine, no such standard figures are available. Nor can they be reliably computed because of the many variables which enter into the problem.

Among these are: (1) The size, shape and absorbing or reflecting power of the room being used, in other words, its acoustical qualities; (2) the relative ability of a given amplifier of any wattage output to employ its full power without noticeable sound distortion; (3) the relative ability of a given speaker to reproduce the electrical signals sent it by the amplifier without adding further distortion.

THE SWAP SHOP

In this column Movie Makers offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop*, c/o Movie Makers.

WASHINGTON FOR WEST

Dear Sirs: I will exchange 16mm. Kodachrome first duplicate footage of Washington, D. C., for first duplicate or original scenes from the air of the following cities: Omaha, Denver, Salt Lake City, Portland (Ore.) and Seattle. Also can use airport scenes at these cities or plane interior takes of passengers en route.

Virgil E. Baugh, ACL
76 "V" Street N. W.
Washington 1, D. C.

LATE RELEASES

Features and short subjects for 8mm. and 16mm. screens

■ *Rome, the Eternal City*, one reel, black and white, in two 8mm. and three 16mm. editions, including sound on film, is distributed by Castle Films, a division of United World Films, Inc., 445 Park Avenue, New York 22, N. Y. It is available through photographic dealers only. One of the New World Parade series, this travelog shows the historic relics of ancient Rome as well as more modern vistas of the city, including many scenes in and around the Vatican.

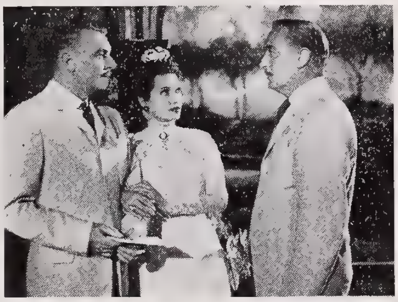
■ *Buckskin Frontier*, eight reels, 16mm. sound on film, black and white, is released by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. Richard Dix, Jane Wyatt and Albert Dekker star in a colorful epic of our country moving westward with the building of the Santa Fe Railroad in the early frontier days.

■ *The Boss Comes to Dinner*, one reel, 16mm. sound on film, black and white, is released by Astor Pictures Corporation, 130 West 46th Street, New York City. Based on Emily Post, this is a social science film that has also, possibly more accurately, been called a success formula short. At any rate, it offers clues to behavior when Mister Big appears for dinner.

■ *Trail Riders*, six reels, 16mm. sound on film, black and white, is distributed by Post Pictures Corporation, 115 West 45th Street, New York 19, N. Y. The Range Busters—John King, David Sharpe and Max Terhune—are on the trail again, as they bring outlaws, respectable and otherwise, to justice in a blaze of action.

■ *Hungry Minds*, one reel, 16mm. sound on film, black and white, may be had from Brandon Films, Inc., 1600 Broadway, New York 19, N. Y. Sponsored by the Commission for International and Educational Reconstruction, *Hungry Minds* is a UNESCO film depicting the problems of educational and cultural reconstruction in Europe. It is the first film to make use of the drawings of the distinguished artist, Kaethe Kollwitz.

■ *Indian Hunters*, one reel, in 8mm. and in 16mm. silent and sound versions, black and white, may be had from Sterling Films, 61 West 56th Street, New York 19, N. Y. Here is a new twist in Indian pictures. The camera goes along with two modern Indians as they scout for new hunting grounds in the wild Canadian north country. Among their activities are tracking moose, encountering Canadian black bear and moving through the forests.



■ *Temptation*, ten reels, 16mm. sound on film, black and white, may be obtained from United World Films, Inc., 445 Park Avenue, New York 22, N. Y. A beautiful siren, a fortune hunter and the siren's archaeologist husband fall in love and plot death for one another. Ultimately, a wise doctor sees to it that the siren meets her proper fate. Merle Oberon, Charles Korvin, George Brent and Paul Lukas do the honors.

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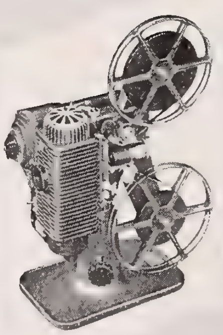

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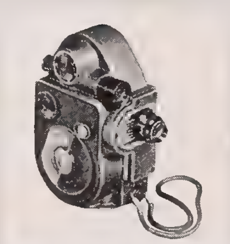

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Revere "99" 8mm Turret Camera F2.8 Coated Lens, $110.00

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WHITE SAND BLACK MAGIC

WILLIAM HOWE, ACL

THE filmer who has been itching to try his luck at lens legerdemain will find the seaside an ideal place to prove that his movie camera is quicker than the eye. The average beach offers an infinite variety of perspectives and properties which you can put to good use as part of the mumbo jumbo of cine magic. With sand and surf, spry kids, shapely colleens and the ultra violent energies of the beach athlete at your disposal, you can film a treasury of trick shots that will make routine sleight of hand look very slight indeed.

Most of these trick effects can be accomplished with the most modest camera—8mm. or 16mm.—since they involve nothing more than a change in camera speed or camera position; or simpler still, stopping the camera on a fixed support and removing a prop or performer from the scene before you resume shooting. The delightful thing about this session of film faking is that it will be as much fun to shoot as to show to your baffled friends.

THE SHELL GAME

For instance, even the beloved Bill Fields could never work out the combinations with peas and walnut shells that you can devise with three large seashells and the illusions of stop camera. Dig your camera support firmly into the sand and smooth off the area to be filmed. Place the three conch or mollusk shells on the sand, with a pebble under one—while a member of the gang plays sucker to another's "con man." By manipulating what's under the shells between takes and leaving the camera in an identical position, you can materialize anything from beercaps to bathing caps, much to the bewilderment of the stooge and your audience.

THE MORE THE MERRIER

You'll be surprised at how many people can step from behind a single beach umbrella or cabana via stop camera. The effect will be like the endless stream of clowns that pours from the midget auto at the circus when you set up a stationary camera and film a series of shots of each member of your party stepping out from a small umbrella or tent. The trick, of course, is simply to stop the camera as a new participant takes his place behind the canvas.

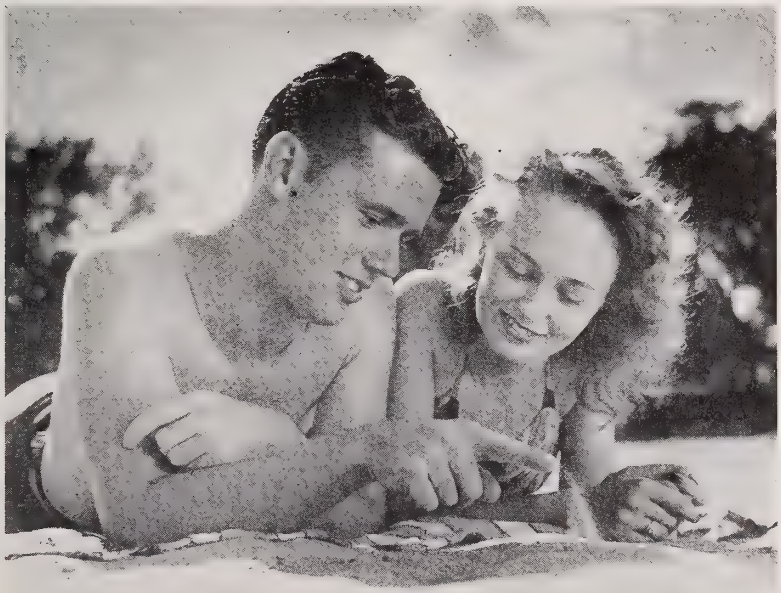
GOOD RIDDANCE

When younger brother's frenzied bouncing of a beach ball interferes with the privacy requested by Sis and her boy friend, the frustrated Romeo snatches the ball and hurls it far off down the beach—to the smaller lad's chagrin. But the boy retrieves the ball and returns stealthily to empty the contents of his sister's bottle of sun tan lotion and substitute Presto Cleaner, which the label guarantees (in closeup) will remove anything.

The claim holds good, for after the young lady has unwittingly picked up the bottle and rubbed the cleaner liberally on her beach beau's shoulders, he disappears; in her amazement, she spills the contents on herself and she, too, evaporates—thanks to stop camera—while little brother laughs last.

The beach provides a select stage for your movie hocus pocus

Meisel from Monkmeyer



BOY, GIRL, sand and sunshine are ideal elements for a casual reel of movie magic. The tricks are easy, the results amazing. Any camera will do.

STICKS AND STONES

This is the surfside version of sawing a lady in half. Choose your martyr to the cause of conjuration and place her horizontally on the sand, covering her body with sand as she lies mummy fashion, only her head exposed. Stop the camera and let the lady rearrange herself in a hole (see sketch on page 330), with mounds of sand replaced to make it appear that she is still stretched out just under the surface.

Then—as she smiles—oblivious to slings and arrows, the magician plunges several sharp sticks or wiener forks into her "body" and concludes by dropping the heaviest stone he can find on her phoney midriff.

QUICK CHANGE

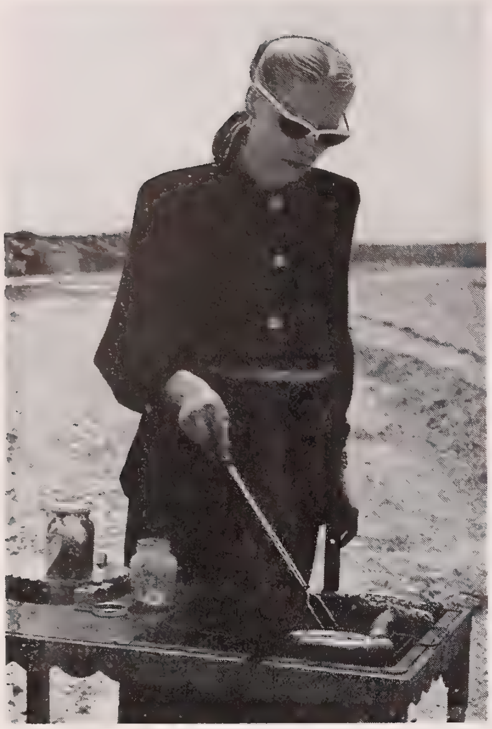
What goes up must come down. But by using stop camera, what comes down need not be the same as what goes up. Have your performer stuff a dollar bill into the neck of a coke bottle and toss it up over a beach blanket, stopping your camera when the bottle is in midair beyond

[Continued on page 330]

PAUSE TO REFLECT

Shadows should be seen, not blurred. Reflectors are the answer

Photographs by LEO J. HEFFERNAN, FACL



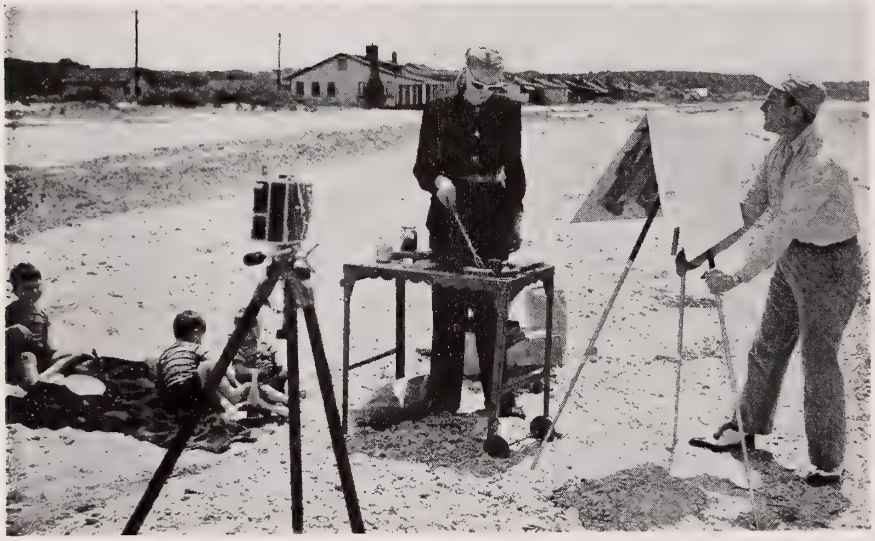
“EXPOSE for the shadows,” advised the old-line still photographer, “and let the highlights take care of themselves.” And good advice it was, too, when referring to the black and white emulsions with which he worked. But not for color. Let’s see how the two films differ.

The important difference is in their exposure range—or ability to record satisfactorily objects in a given scene with varying degrees of brightness. Monochrome emulsions have a relatively wide range, expressed by the ratio of 15 to 1 from light to dark. But the exposure range of color film is limited to a ratio of 4 to 1—or only two full stops between the highlight and shadow which the film can record pleasingly.

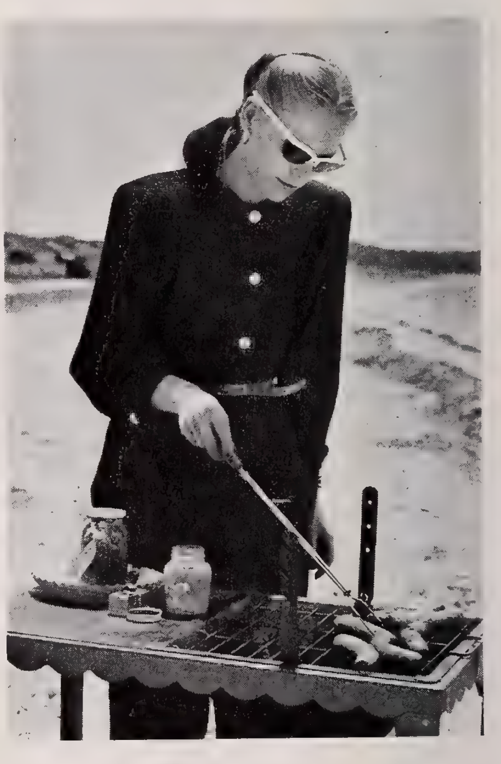
It is because of this limited exposure range that more and more movie makers are turning to reflectors in their color work. With them, you can open up the shadows inherent in side and back lighting—and yet retain the sparkle and brilliance of these attractive scenes.

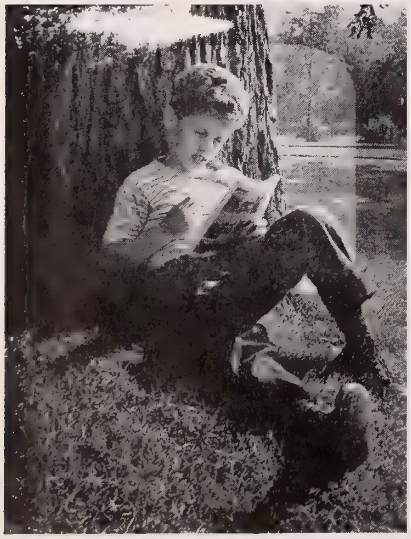
The pictures will show you the when, what and how of using reflectors. Why not pause to reflect—yourself?

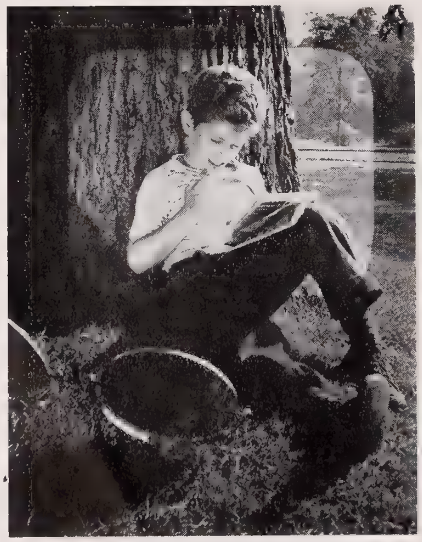
BACK LIGHTED from above, the blonde beach picnicker (top left) has shadows on her face, play suit and across the charcoal grille. To expose for these shadows would mean opening up one to two stops over normal, and thus washing out the highlights and the background. For the solution, see left; for the bright result, see below.



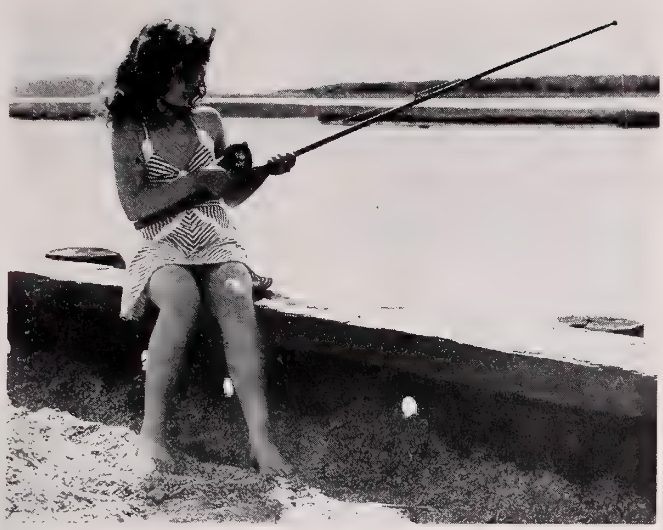
THE CAMERAMAN drapes a discarded advertising display sign over a borrowed tripod, and the matte surfaced, white back of the sign does the trick. Note detail in result.



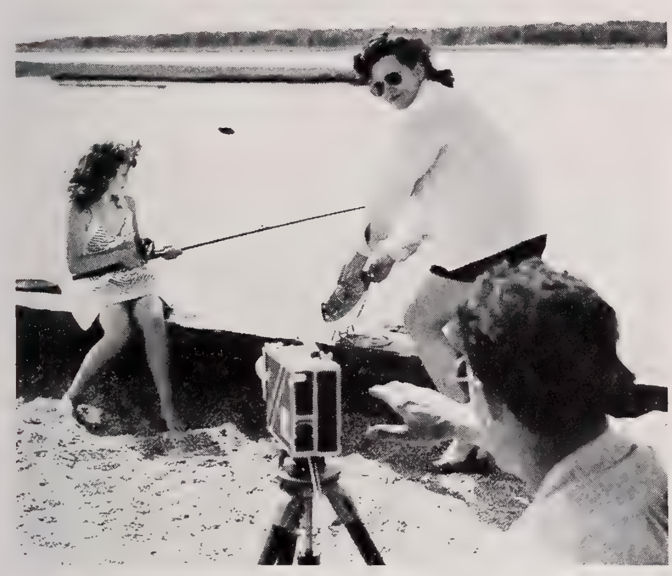




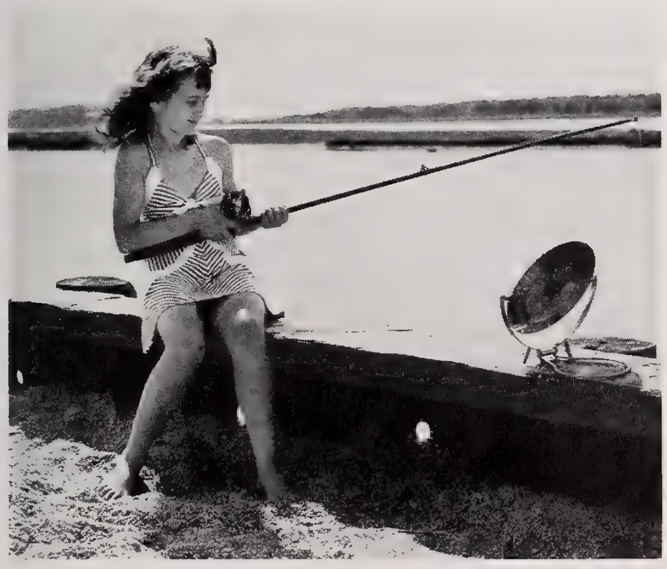
REFLECTORS are of many types: soft as in the sign above; diffused, as with aluminum paint on rough cardboard; hard, as in convex mirror, at left. Creating a controlled beam, these reflectors can illumine only intended screen area.



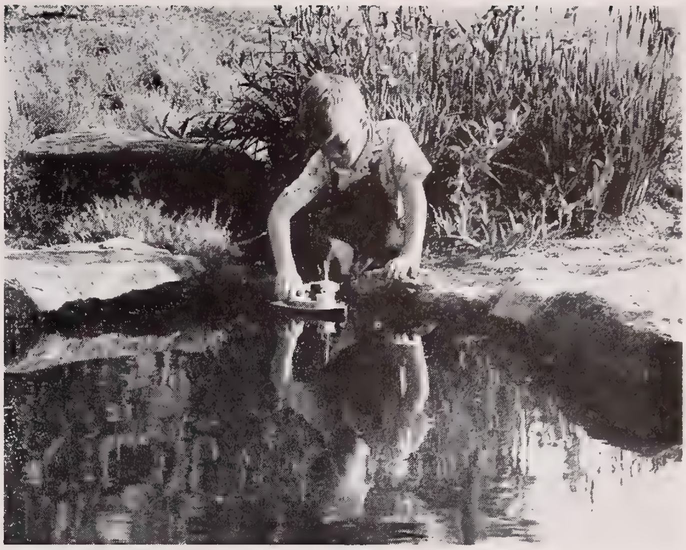
BRILLIANT background light creates a high contrast range impossible for color film to render. Again a reflector is needed.



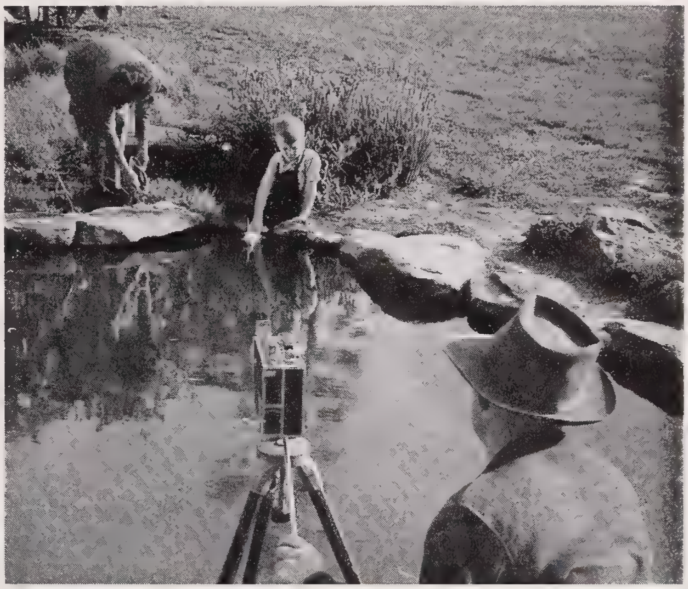
PLACEMENT of the reflector should be determined by the cameraman from camera position, to assure correct and maximum effect.



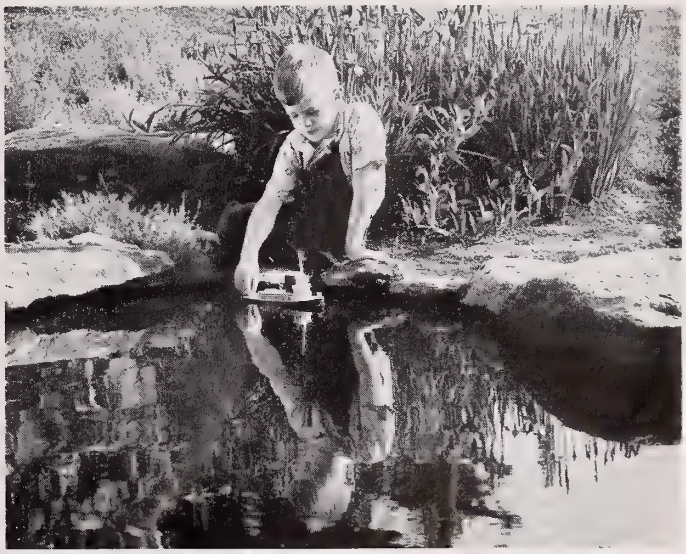
THE LIGHTING on the subject and the background is now balanced to a contrast range of about 4 to 1, which color film can render very well. The reflector, seen here, will not show in movie image.



SIDE LIGHTED scenes are a delight in color film only if the 4 to 1 brightness range is not exceeded. Range here is about 15 to 1.



CONTROLLED beam of mirror reflector, a commercially available unit, softens with distance from a subject. Here it is too close.



JUST RIGHT! A high level of brilliance is effective in side lighted scenes, so that the brightness range here is about 2 to 1. Note marked improvement even in reflected image of boy in water.

FILMING ON THE FARM

An 8mm. award winner, fond of the farm scene, tells you what and how to film amid the cows, cats and tall corn.

HELEN H. LOEFFLER, ACL

ARE you heading for the hayfields on this summer's holiday? Are you taking to the tall corn or seeing silos in your sleep? Then rush yourself and your eager Eight down to the farm. For there's fine filming ahead. Even Sixteens are sometimes invited.

Let's assume that you have the usual two weeks for your vacation. This is ample time in which to make a good farm picture; so when you arrive at your favorite farm don't rush out immediately with your camera. Spend at least one day looking over the general situation. Study the type of farm you are visiting—truck, dairy, fruit or general. Find out what goes on from hour to hour, and determine when you will be able to take pictures without interfering too much with these activities. Talk with the head of each division about his share of the work; take notes on everything and then spend an hour or so planning the sequences of the story you hope to present to your friends next winter.

If you are visiting old friends (as I have been lucky enough to do), all of this is much easier. But if you are a newcomer to the farm and a boarder, that is another situation. In both cases, remember not to get in the way. For these people are not on vacation; they are working for a living. So make yourself liked and don't hurry. If a shot cannot be taken one day, take it the next. With this approach, you will soon find the farmer a friendly fellow, pleased that you think his workaday world is worth filming. As you progress with your picture, you will find him moving things to please you and even changing occupations (where possible) to suit the best time of day for filming.

Animals and children being largely unpredictable, keep your eyes and ears open during your farm filming. You can never know when an unusual activity may present itself. In this way I secured several of my finest shots for *Conducted Tour*, a farm film awarded Honorable Mention by MOVIE MAKERS in 1947. This was, in fact, the way I came across the lead title finally used. I did not want just an everyday main title using, in some form, the words *farm, farming* or *dairy*. Then I suddenly remembered a twelve year old boy on the farm who had asked if he could "conduct" me around and explain things. From that moment, the film became *Conducted Tour*.

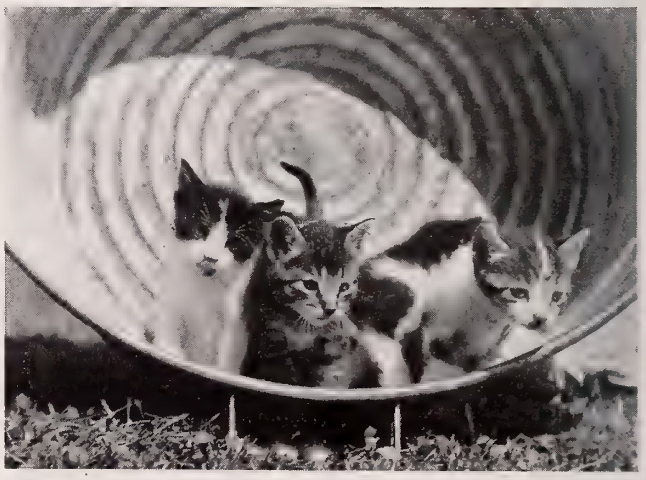
Keep the human interest side of things uppermost in your mind's eye. Show the farm family in their various activities—and the animals and their babies. You might stage a hunt for a hidden hen's nest. Follow the mother hen around with your camera until, instead of finding a nest, you discover a mother cat and her baby kittens. During the hunt you can show many shots of other animals on the farm.

A safe way to plan subject matter is to start with the morning chores and follow through the day with each interesting occupation. Don't take children just running in a field; they may be cute to you but boring to others. Give them something to do, such as picking beans or feeding some animals; then follow through the activity to its logical end, such as stringing and cutting the beans into a saucepan for cooking.

In my movie I started taking the outside pictures first, since they were easier and there was less chance of being in the way. My "conductor" stuck with me like a professional guide, mentioning what time the pigs would be fed and who did it; what time the cows went to and came from pasture and what path they took. He rounded up Old Hissey, the Muscovy duck, and his family (quite a trick in itself!), and kept them in front of the camera for me. He drove the pigs out of their sty when they would rather stay in and helped in other ways too numerous to mention. So, I would suggest a conductor to you, too. His knowledge is invaluable.

If you want indoor shots in your farm picture, as I did in mine, here is one way [Continued on page 337]

Helen H. Loeffler, ACL



CLOSEUPS are the key to satisfying sequences in your farm film, as in any other. Note effect of telephoto on background of cow scene.

Philip Gendreau

Saturday's sailboats

WALTER BERGMANN, FACL

THIS summer, if you stand on the shores of either ocean, the Gulf of Mexico, the Great Lakes or any of the thousands of smaller lakes scattered across the country, the chances are about a hundred to one you will see a sailboat.

In fact, fleets of sailboats. For Americans, from six to sixty, are taking to the sheet and spinnaker sport as never before. Penguins and Snipes for the small fry; Comets, Lightnings and 110's for big brother; Stars, Atlantics or Internationals for Dad—they're all mighty pretty and they all make for good movies. So why not try a sailing picture this summer? You'll be thrilled with the results.

Let's take a look at a typical weekend regatta, to get familiar with the routines of small-boat racing. We'll assume, since you're interested in the subject, that you have wangled your way on board the official committee boat. Except for the really big race meets, this is not such a difficult feat as you might imagine. For yachtsmen—even as you and I—like to see themselves (and their boats) in the movies.

Before the races start, the yachts all converge toward the committee boat and sail around it like sea gulls circling over a school of fish. Each boat has a class designation and number painted on the mainsail so that it can be recognized from a distance. While they are sailing close to the committee boat, have some one point out the more prominent yachtsmen and the boats that are likely to win. You will have your finest opportunity at this point for closeup action shots of the probable leaders, scenes which will be useful when the picture is finally edited.

Just before the start of each race, there is a great deal of jockeying for position which tempts the filmer into taking a lot of footage. It is better to wait until the yachts are ready to cross the starting line before you begin shooting, unless, of course, they may be crowding too much and there seems a likelihood of exciting brushes or near misses.

Naturally, you will desire to film the starts, so make sure you have a good vantage point from which to shoot. Check your light, and, if you own a polarizing screen, use it under the correct conditions (see *Now Try Polaroid*, July MOVIE MAKERS). The polarizer is helpful on the water in two ways; on a sunny day, if the angle is right, it will make the sky a deeper blue and the sails whiter in contrast; secondly, it will greatly lessen the glare on the water and make that appear bluer. Look through your polarizing screen in the hand. The effect you see will be its effect also on the film.

As the starting cannon is fired and the yachts cross the starting line, begin your filming. If there is a good breeze, the yachts will have their sails puffed out, masts at a fifty or sixty degree angle with the horizon and their bows cutting a white, foamy path through the dark waters. After the start is filmed, wait a few minutes for the yachts to get away before taking the next shot. They will probably be strung out by this time, so pick the first boat and get that in the left side of the viewfinder and start shooting. Hold the camera steady, and let the parade of boats cross the field of vision. Do not pan; it will spoil the smoothness of the sailing action.

After all of the yachts have started, there is then quite a wait on the committee boat until the course has been covered. Use this time in getting closeup shots of the race committeemen working at their appointed tasks, so as not to disturb them later when the boats are finishing. Also get some shots of the starting gun and signal flags. Again, when editing, you will put these shots in their proper places.

If you can board a power boat and go out to one of the turning markers, you will get splendid action shots of the boats making the turn. However, be careful not to get in the way of the contestants, because they may come from all sides to the turn.

[Continued on page 332]

For colorful competition and buoyant beauty, train your sights on small-boat racing, says this offshore expert

THE STATE CAPITOL, its dome sheathed in Colorado gold, dominates Denver's Civic Center. At right, 17th Street, the city's financial artery, stretches from the famous Brown Palace Hotel to the Union Station.

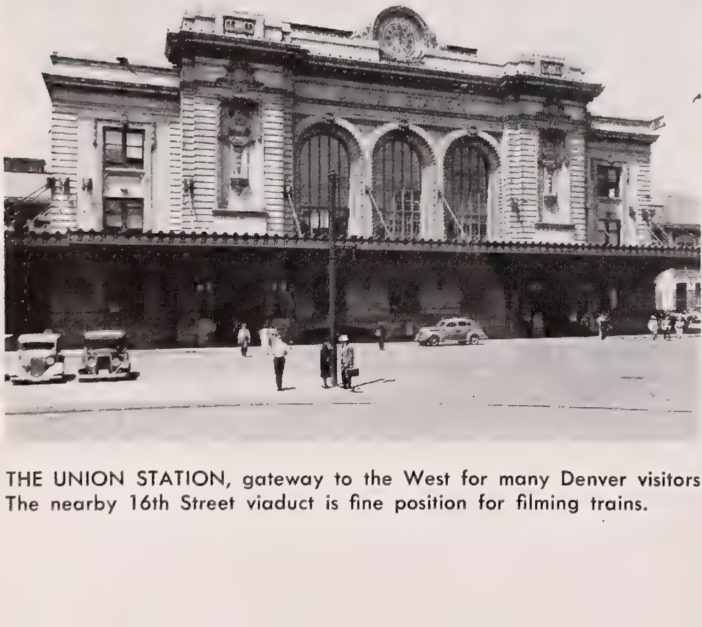
WELCOME TO DENVER

MARKLEY L. PEPPER, ACL, *President, Denver Cinema League*

IT'S nice to know you're coming to Denver. Queen City of the Plains and capital of the Rocky Mountain West, Denver is the youngest of America's great cities. Although her history goes back only to the gold rush days of 1858, in the intervening ninety years Denver has grown to a population of 500,000 persons, living in one of the world's most beautiful communities. We think you'll like it.

Perhaps, with film still scarce, you will not have unlimited footage to shoot during your visit. So we have tried to map out a pictorial tour calling for no more than three or four rolls of film and two or three days of visiting. You'll find that your average exposure in Denver's bright sunlight will be between *f*/8 and *f*/11; the former for close objects and the latter to capture the beauty of the snowy mountains in the western distance. And, another thing: better bring along a light coat or jacket. You'll be a mile above sea level all day long, and the invigorating Colorado air can grow chill. All set now? Okay, let's go!

Photographs courtesy Denver Convention and Visitors Bureau



THE UNION STATION, gateway to the West for many Denver visitors. The nearby 16th Street viaduct is fine position for filming trains.

YOUR ARRIVAL

If you come by rail, you'll want to open your film with a shot of Union Station, the spot where the West begins for many a traveler. Just ask the porter to direct you to the 16th Street viaduct. This runs right by the station and over the tracks on which your train has just arrived, and from it you can get a fine series of scenes of arrival and departure. Then walk a few steps southeast; here you will get an angle view of the front of the station, with visitors pouring out onto the plaza. A subtitle: *Union Station, where East meets West by rail a mile above the sea.*

But if you're driving or coming in by bus, you'll want to start your film with a view of the Civic Center, against the backdrop of the distant mountains. Either sequence is best shot in the morning, when the sun is in the east and overhead. In fact, the first five sequences in our filming plan are designed for morning shooting, while the rest are more attractively pictured in the afternoon.

SIXTEENTH TO LARIMER

From Union Station, walk a block southwest to 16th Street, the main business thoroughfare in present-day Denver. That building with the tall tower, a replica of St. Mark's campanile in Venice, is the Daniels and

Youngest of America's great cities, the capital of the Rocky Mountain West welcomes the visiting movie maker with clear air and a warm heart

DENVER CITY HALL, on the west side of Civic Center, houses both city and county administrations. Snow-capped Mount Evans is the backdrop.

EUGENE FIELD, children's author and one-time Denver resident, is honored by Wynken, Blynken and Nod statue in Washington Park.

Fisher Department Store. We'll be back there later for some scenic views. But, since the tower is not open until 10:00 a.m., let's go uptown to Larimer Street, Denver's Main Street when still a growing village.

Here you will discover the old Windsor Hotel, host to General Ulysses Grant and onetime home of H. A. W. Tabor, most fabulous of the silver kings. Many of Denver's most historic buildings are on Larimer Street. After you have taken several of the old landmarks and the people passing by, turn around and retrace your steps back to Sixteenth.

It will be after ten by now and the D & F tower will be open to tourists. Take an elevator to the top of the tower for a spectacular view of all parts of the city and the Rockies on the horizon. The subtitle: *Only a short drive from bustling Denver are the eternal snow-capped peaks.*

Directing your camera lens toward the southeast from Daniels and Fisher's tower, you will be able to get a good picture of the State Capitol with its dome of native gold, City Hall and the United States Mint. The tall building to your right in the foreground is the Telephone Building. Far to your right are the rugged peaks which will form a beautiful backdrop for your scenes.

THE POST OFFICE

When you have filmed to your heart's content—or to the limit of your film budget—come back down to 16th Street and continue southeast to Stout. Two blocks to your left you will find the Denver Post Office and a jackpot of architectural possibilities. Walk beyond the white marble building to 19th Street and set your wide angle lens so you'll be able to get it all in. The subtitle: *Denver's white marble Post Office occupies an entire city block.*

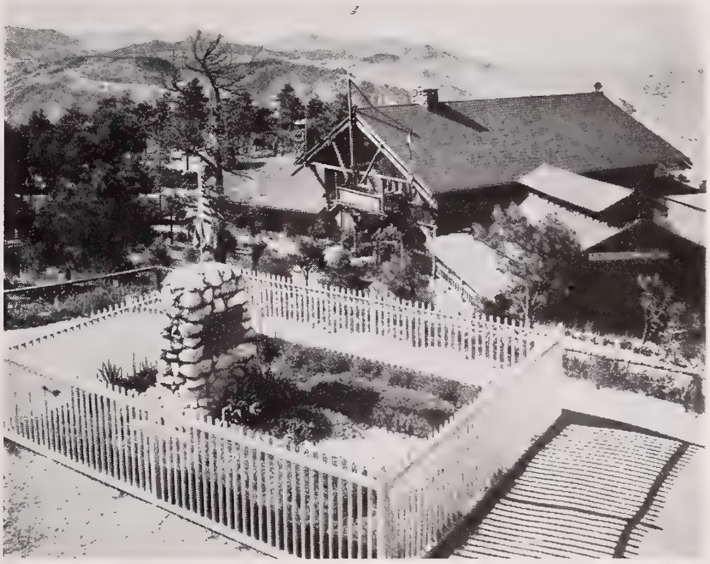
On the 18th Street side of the post office you will see a long marble bench with an easily photographed legend: *If You Desire Rest, Desire Not Too Much.* Old men lounge eternally on that bench, and you may happen across a topnotch character study. A telephoto lens is indicated.

THE CIVIC CENTER

Next stop is Civic Center, south across downtown Denver from the post office. A cab will get you there in less than five minutes, or any policeman will direct you if you want to hike the eight or nine blocks in the interest of exercise or sightseeing. Denver's Civic Center grouping includes the State

[Continued on page 330]

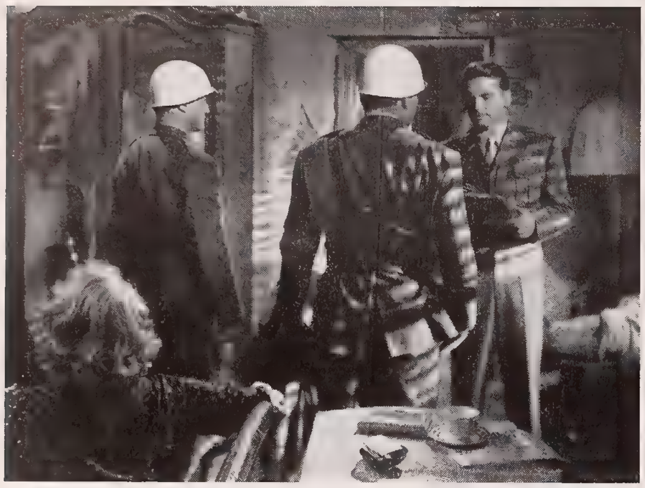
THE CITY PARK, ten minutes from downtown Denver, is largest of city's twoscore play areas. View is from the Museum of Natural History.



BUFFALO BILL CODY, legendary Western hero, lies at rest atop Lookout Mountain, near Golden, a Denver suburb. City is in valley to right.

Hints from Hollywood

Aids for the amateur cameraman, to be seen in current theatrical films



Paramount Pictures

AFTERNOON SUNLIGHT and depth are suggested by artificial cross-lighting through a slatted blind in *A Foreign Affair.*

A WINNING TEAM

A FOREIGN AFFAIR, a screenplay by Charles Brackett, Billy Wilder and Richard Breen, from a story by David Shaw, filmed by Charles B. Lang, jr., ASC, edited by Doane Harrison, directed by Billy Wilder, produced by Charles Brackett and released by Paramount Pictures.

Charles Brackett and Billy Wilder, longtime disciples of the-play's-the-thing school, have once more proved in *A Foreign Affair* that a bright script is the most important ingredient of an entertaining photoplay.

The effectiveness of cinematic understatement may be seen in the low key sequence in which Jean Arthur finds that she has mistaken a captain's military strategy for romance. Filmed in silhouette in a darkened corner, the only highlight is the tear on her shadowed cheek.

Low key treatment, diffused by soft focus, contributes in no small measure to Marlene Dietrich's sultry allure. It is easy to copy the more tinselly aspects of Hollywood glamour in black and white by dressing your subject in a fabric that will catch all the glints of contrast lighting. Sequins, white satin and lamé are unbeatable glamour garb, provided you have a model who will look at ease in such finery. A Hollywood legend has it that Miss Dietrich used to sprinkle her hair with *real* gold dust to make it sparkle under low key illumination, but we don't advise such prodigal measures—even with a De Mille budget.

A Foreign Affair contains one of the cleverest lap dissolves you'll ever see on the screen. As the understanding colonel explains to the congresswoman that the captain with whom she is smitten is being used as a decoy to lure a fugitive Nazi from hiding, he traces a target on a steamy window to point up the fact that the officer is a human target; with the camera focused on the concentric rings, the dissolve laps over a semi-closeup of the officer in question so that the outlines of the target appear faintly over his chest, dramatically introducing the next sequence.

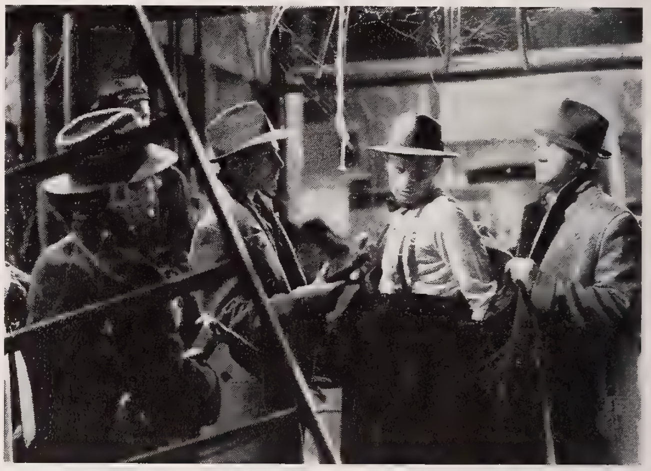
Brackett and Wilder, who wrote, directed and produced the film, know that too many cooks will spoil the most auspicious production. Thanks to their careful collaboration, *A Foreign Affair* is the wittiest comedy in several seasons.

CLOSE SHAVE

THE STREET WITH NO NAME, an original screenplay by Harry Kleiner, filmed by Joe MacDonald, ASC, edited by William Reynolds, directed by William Keighley, produced by Samuel G. Engel and released by Twentieth Century-Fox.

Twentieth Century has again delved into FBI files, as they did for *The House on 92nd Street,* and come up with a film that blends fact and fiction in a top drawer melodrama.

A thrilling revelation of the tricks of a federal agent's trade, *The Street With No Name* shows how engrossing documentary data can be when strung on a high powered narrative. The opening sequence features the phases of the training program designed to develop a potential government man's alertness and agility. Filmed at the FBI Academy, the shots of judo and pistol practice will be both intriguing and reassuring to the uninitiated American. Amateurs who have not paid a visit to the pistol range and training ground of their local police are missing a bet for some fine action shots.



20th Century-Fox

FOREGROUND TRIMS, as in this shot from *The Street With No Name,* are often used to set the locale of a new scene.

The breakneck pace of *The Street With No Name* is due to the fact that it never once deviates from its story of how a gang of criminals is brought to justice by a federal agent's ruse. The film editor was as ruthless as the thugs in the movie, for several slow episodes were cut in deference to preview reactions. It's a rare film that won't be the better for discriminate pruning, and a rarer producer who will act on this axiom. Many's the travelog that fizzles because its producer couldn't bear to put the shears to his inferior or excess footage.

There are no lulls in *The Street With No Name,* for this dynamic picture has been trimmed for action.

BOUNTY IN THE BACKYARD

Clambake or barbecue, steak fry or frank roast, the backyard party is a mine of good movies

R. V. ELMS, ACL

THE FAMILY FILM

MORE than a million vacationists visited Yellowstone Park last year, says a MOVIE MAKERS author in a recent summer issue.

Well, that's fine. And no doubt this figure is official—probably a National Park Service tally. And no doubt many of these people made movies—and most of these people had fun. But I don't envy them. . . . Not much, anyway.

For I have learned that you can have just as much fun—although of a different kind—right in your own backyard. And you can make just as entertaining movies (although again different), if you've really a mind to. Besides, it doesn't cost so much, and you can do it more often. So, here's my figure on fun, entirely unofficial, of course. I estimate that more than a million people partook of picnics in somebodies' backyards last summer—and that *all* of them had a whale of a good time! If they were sensible enough to make movies too, then so much the better.

For backyard picnics are enjoyable, simple, casual and unpretentious. They follow the same pattern, whether you call them a frankfurter roast, a steak fry, a barbecue, a chicken grille, or sandwiches and salads. Food is prepared, people gather and eat, and every one has fun. Let this natural sequence be the plan which every good film must have. Let fun be the keynote which creates audience interest.

Philip Gendreau

TOO HOT TO HANDLE, but mighty appealing as an action closeup in your film of a frank roast. Rim lighting is good.

Your script reads: *Food, its preparation and consumption*, and the picture may be shot as straight exposition. But it should be enlivened with closeups and plenty of them. Inject some human interest by having the cook sample generously everything prepared. If sandwiches are the fare and Father is known as a hearty eater, then his sandwiches should be prepared for pictures. Pile on the filling until his jaws nearly crack when you get a close shot of him eating. If you are grilling your meal, you can get a laugh by showing the smoke blowing in the chef's face no matter where he stands at the fire. Some beforehand planning either on paper or in your head will suggest many similar incidents which will put fun in both your picnic and your picture.

Picnic parties with us center around the clambake. Famous in New England, but not restricted to it, the bake has been taken out of the hot rocks and seaweed school and transplanted to the backyard and wash boiler. In the process it has lost none of its delightful flavor—only the hard work and the sand in your shoes. The recipe may tempt your appetite. If not, the filming plan which goes with it may be transferred to your own steak fry or chicken grille. The food for twelve:

36 to 48 hard shell claims (also called littlenecks)
6 to 12 white potatoes
6 to 12 sweet potatoes
6 broiler chickens (cut in halves)
12 frankfurters
18 to 36 ears of sweet corn
1 watermelon (ice cold)
⅛ keg beer

The only cooking utensil is a large wash boiler or canner such as is used for eight of the quart preserving jars. Scrub the clams thoroughly and place them unopened in the bottom of the boiler. Scrub the potatoes, leaving the skins on, and put them in next. Clean the chicken and wrap each piece securely in cheesecloth to keep it from falling off the bones when cooked. The frankfurters follow and then the corn.

The latter should be prepared by removing the outer husks, stripping back the inner husks and removing as much as possible of the silk. Smooth the inner husks around the corn before placing it in the boiler. Add two generous tablespoons of salt and one and one half quarts of water. Bring to a boil and then simmer gently for one and one half to two hours.

With the cooking under control, it's time to go back to the movie. Following a simple title, you might open with shots of your guests as they arrive. Leave them engaged in talk or some activity and cut to the kitchen or wherever the food is being prepared. There are simply mounds of it. Get some extreme closeups showing just food and hands working on it. Load the boiler. Decrease the length of each shot so as to increase the tempo. When the cover is put on, cut back to your guests. The keg of beer is opened. If you are lucky

[Continued on page 337]

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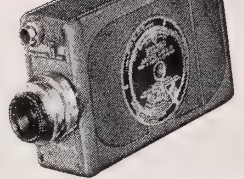
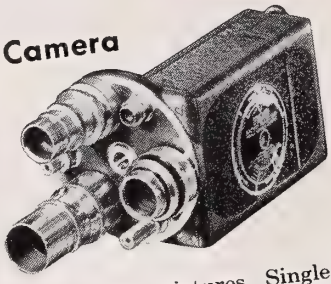
Filmo Auto Load Camera



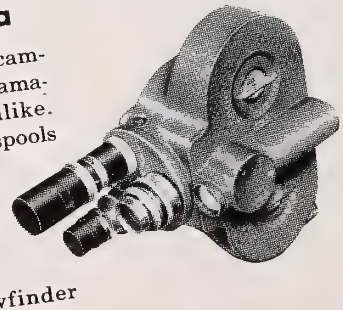
Loads in an instant with a magazine of color or black-and-white film. Has five operating speeds, including slow motion, and a single-frame release for animation tricks. Filmocoted lens, for sharp, clear pictures. Lens and matching positive viewfinder objective are quickly replaced with special-purpose units. A complete, built-in exposure guide covers all films, all outdoor photographic conditions.

Filmo Auto Master Camera



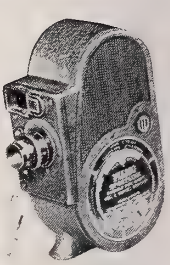
The 16mm magazine-loading camera with a turret head. Viewfinder objectives are on the three-lens turret, too, so that the finder always matches the lens in use. Five operating speeds include 64-speed for true slow motion pictures. Single-frame exposure control for animation work. Built-in exposure guide covers all films, all outdoor conditions. A highly versatile camera for the discriminating.

Filmo 70-DA Camera



An extremely capable 16mm camera, favorite of advanced amateurs and professionals alike. Loads easily with 100-foot spools of color or black-and-white film. Offers seven speeds, from 8 to 64 frames per second; three-lens turret head; variable, fully-enclosed spyglass viewfinder matching six different lens focal lengths; critical focuser for through-the-lens focusing.

Filmo Sportster Camera



Offers these three important advantages you won't find in other than Filmo spool-loading 8mm cameras: 1. *Easy Loading*, with no sprockets to thread and with a film gate that opens and closes automatically. 2. *True Slow Motion*—four speeds from 16 to 64 frames per second. 3. *Singlepic Release*, for filming animated titles and other trick effects. Has fast 12½ mm F1.9 lens in focusing mount, for good pictures even in weak light.

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Newest and finest for taking 8mm movies. Exclusive combination of features includes magazine-loading with Tip-touch ejector, Swifturn two-lens turret on which matched positive viewfinders turn with lenses, five speeds including true slow motion, Singlepic Release for animation work, and a Selfoto Lock which lets the operator step into the picture.

Filmo Tri-Lens 8 Camera

A turret head makes three lenses instantly available. Positive viewfinder objectives ride on the turret, so that finder and lens are *always* matched. Tri-Lens 8 also brings you the three exclusive advantages of Filmo Sportste —easy loading with automatic film gate, *tr* slow motion, and Singlepic Release. Like mo Filmos, has built-in lens-setting guide for outdoor conditions.

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BRIGHT HAZY DULL

Yes, a real Filmo movie camera . . . the new Companion model . . . at a new low price! Built to traditional Bell & Howell standards, it takes superb color or black-and-white pictures on low-cost 8mm film. And like all Filmos it is *guaranteed for life.*

The new Filmo Companion shares with Filmo Sportster the distinctions of being the lightest in weight of all spool-loading 8mm cameras . . . and the easiest to load. There are no sprockets to thread, and the film gate opens and closes automatically—another Filmo exclusive!

Filmo Companion has four film speeds, 8 to 32 frames per second. Its lens is the fast 12½mm F2.5, Filmocoted, of course. Provision is made for viewfinder masks matching extra, telephoto lenses. *What you see, you get,* with Filmo.

The better photo shops are ready now to show you Filmo Companion —and the many other fine 8mm and 16mm Filmo cameras and projectors, including the new Filmosound that is lower in price, lighter in weight.

FREE BOOKLET, "How to Make Movies in Natural Color," just published by Bell & Howell, is yours for the asking. Just write to Bell & Howell Company, 7143 McCormick Road, Chicago 45. Branches in New York, Hollywood, Washington, D. C., London.

Precision-Made by

Bell & Howell

Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World

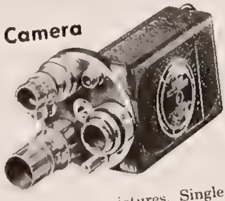
NOW! A Genuine Be & Howell Movie Camera

Precision-built Filmos for every purse and purpose

Filmo Auto Load Camera

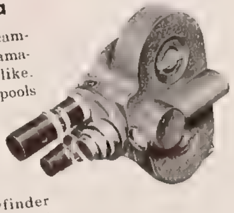
Loads in an instant with a magazine of color or black-and-white film. Has five operating speeds, including slow motion, and a single-frame release for animation tricks. Filmocoted lens, for sharp, clear pictures. Lens and matching positive viewfinder objective are quickly replaced with special-purpose units. A complete, built-in exposure guide covers all films, all outdoor photographic conditions.

Filmo Auto Master Camera



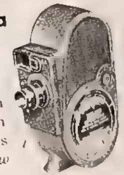
The 16mm magazine-loading camera with a turret head. Viewfinder objectives are on the three-lens turret, too, so that the finder always matches the lens in use. Five operating speeds include 64-speed for true slow motion pictures. Single-frame exposure control for animation work. Built-in exposure guide covers all films, all outdoor conditions. A highly versatile camera for the discriminating

Filmo 70-DA Camera



An extremely capable 16mm camera, favorite of advanced amateurs and professionals alike. Loads easily with 100-foot spools of color or black-and-white film. Offers seven speeds, from 8 to 64 frames per second, three-lens turret head, variable, fully-enclosed spyglass viewfinder matching six different lens focal lengths; critical focuser for through-the-lens focusing

Filmo Sportster Camera



Offers these three important advantages you won't find in other than Filmo spool-loading 8mm cameras: 1. *Easy Loading*, with no sprockets to thread and with a film gate that opens and closes automatically. 2. *True Slow Motion*—four speeds from 16 to 64 frames per second. 3 *Singlepic Release*, for filming animated titles and other trick effects. Has fast 12½ mm F1.9 lens in focusing mount, for good pictures even in weak light.

Filmo Auto-8 Camera

Newest and finest for taking 8mm movies. Exclusive combination of features includes magazine-loading with Tip-touch ejector, Swifturn two-lens turret on which matched positive viewfinders turn with lenses, five speeds including true slow motion, Singlepic Release for animation work, and a Selfoto Lock which lets the operator step into the picture.

Filmo Tri-Lens 8 Camera

A turret head makes three lenses instantly available. Positive viewfinder objectives ride on the turret, so that finder and lens are *always* matched. Tri-Lens 8 also brings you the three exclusive advantages of Filmo Sportster —easy loading with automatic film gate, tru slow motion, and Singlepic Release. Like mos Filmos, has built-in lens-setting guide for outdoor conditions.

for only

$77 plus Federal tax

Yes, a real Filmo movie camera . . . the new Companion model . . . at a new low price! Built to traditional Bell & Howell standards, it takes superb color or black-and-white pictures on low-cost 8mm film. And like all Filmos it is *guaranteed for life.*

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FILMO
COMPANION
DOUBLE RUN EIGHT

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Precision-Made by

Bell & Howell

Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World

HIGH AND MIGHTY

DON CHARBONNEAU

BACKGROUNDS are bountiful throughout Banff-Lake Louise area. But it's the foreground action which tells the story.

THAT section of Canada comprising the Canadian Rockies, which covers several thousand square miles in Alberta and British Columbia, provides the amateur cameraman with some of the most magnificent scenic panoramas outside of Switzerland. Nor can you see anywhere below the Arctic Circle the awe inspiring glacial masses, reminder of the Ice Age, that clothe this area with an unbelievable grandeur. No wonder that the region has become the happy hunting ground for movie makers and a mecca for nature lovers.

The natural beauty of the scene itself is what you want to capture on film. In almost all travel films, however, a story idea of some sort helps to heighten interest and increase audience appeal. The idea may be as slight as you like, just so there is some motivation for the movie, something to get it started.

You might receive a letter from a friend, saying he has taken a summer position with one of the hotels at Banff or Lake Louise. A course of study, a hobby, or any one of many reasons might be used as motivation for the trip. If the film is to be strictly a vacation record, you can offer as an introduction closeup shots of guide books to the different places you are considering. You might even make some imaginative title frames from the material in the guide books.

Advance planning of your film—and of the trip itself—is important to its success. I shall suggest in the following paragraphs a tentative plan on which to base your film. Then I shall go on to single out some of the highlights of the region, as a further guide in working out your filming schedule. Naturally, when you arrive at Banff or Lake Louise, you will find still other things of interest not mentioned here. But in having an outline to work from, you can always make additions and deletions as you see fit.

PART I. The introduction. How you happen to be going to the Canadian Rockies, as discussed earlier.

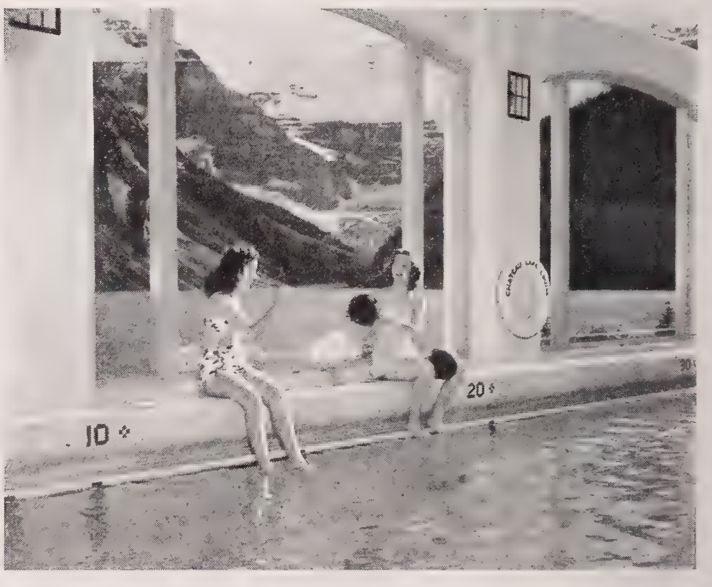
PART II. Scenes en route. This is a travel film and a *moving* picture. Therefore, this sequence should show actual movement by train or automobile from one place to another, the route traveled or the scenery slipping by.

PART III. On location. This part will form the main body of the film and the climax of the whole production. If you plan to visit more than one major area, it is a good idea in your planning to subdivide this part into sequences, such as: Sequence 1, arrival at Banff; Sequence 2, the hotel and grounds; Sequence 3, on the golf course.

PART IV. The departure. The ending of the film should conform with the mood and tempo of the rest of it.

Photographs courtesy Canadian Pacific Railway

LAKE LOUISE, famous for its dawn or dusk reflections, nestles between suave lawns of the Chateau and the massive, snow-clad Rockies.



GLASSED-IN, open to the sky and with highly reflective surfaces on all sides, the pool at Chateau Lake Louise is a must for movies.

CROSS LIGHTING and an upward angle key this dynamic composition, as a Stoney Indian chief poses for his portrait near Banff.

TEPEE TOWN grows almost overnight, as the Stoney Indians gather for colorful Indian Days celebration held annually at the village.

Don't simply fade out abruptly after one last scenic shot.

With these main divisions in mind, let us now see what specific subjects they will cover.

THE INTRODUCTION

You will not want to spend much footage on this introduction to the film. Make it brief. Show the table or desk littered with travel folders, if you are going to do a straight travelog, or the letter from the friend, if you are using the story idea. The final preparations for the trip can be shown in short, quick shots arranged in a montage effect. End the sequence with a straight shot of actual departure—the car driving off or the train pulling away—and fade out.

SCENES EN ROUTE

This will also be a rather brief sequence. It serves as a smooth transition from the scenes at home and the opening scenes at your destination, as well as showing how you got from one place to the other. Try for a lot of movement—the other cars on the road, a closeup of the speedometer, closeups of the map to indicate distances traveled, long shots of the road ahead and behind, the scenery swiftly slipping by and closeups of roadsigns. If traveling by train, the same effects can be captured from the train windows or by reverse motion shooting (hold the camera upside down) from the rear platform. Lap dissolves will help, if you can manage them. Then fade out before you fade in on the first shots of your arrival.

LOCATION and human interest are combined in this shrewdly staged scene of a golf game before the Banff Springs Hotel.

ON LOCATION—BANFF

Fade in on your first glimpses of Banff as you approach the town. Get a brief angle shot of the towering, castle-like Banff Springs Hotel and some long shots of the area around the hotel, the gorgeous natural setting, other tourists engaged in various acitvities. Having just arrived, you are, in a sense, merely glancing around now. Later you will show the hotel and grounds in more detail. Don't linger overlong on any single aspect of the scene.

If you are following the story line, weave in a bit of it here as you inquire for the friend, only to find that he is out at the time or moved to a different place. The idea is to put certain obstacles in the way of the film's development, so that you can build up suspense. Inject human interest and some humor into these scenes whenever possible, to vary the merely sightseeing parts of the trip.

We are now ready to explore the grounds in greater detail. Include people in all of these studies—sitting on the lovely open terraces, basking by the swimming pools, playing tennis and golf, dancing and strolling along the garden paths. Then contrast these comforts of the hotel with the rugged [Continued on page 336]

Like gleaming jewels in a royal setting, Banff and Lake Louise crown the majesty of the Canadian Rockies

PARKS ARE PEOPLE

The animals are only a backdrop at any city showplace. Lively human interest plays the lead

THE CHILDREN'S ZOO, increasingly popular in large city parks, brings animals and visitors face to face in an ideal picture. Your ticket *and* your tyke are required for admission.

PICNIC TABLES in the park are always a sure-fire source of human interest. Get a Coke for camouflage; then sit down, set up your camera and shoot at will.

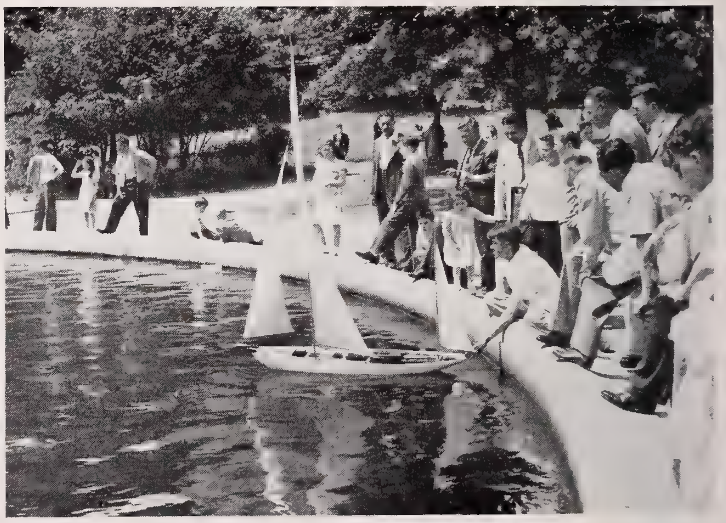
FAR be it from us to deride the dollars spent in furnishing city parks with a full set of flora and fauna.

Sure, the trees are shady, the grass is green and the animals are amusing. But for show-stopping pictures, they are all simply a setting. The Big Show is You and I! So pack up your nerve and your new telephoto, and let's get going.

To set up the subject matter, show a pair of youngsters tripping through the main gate of the park. First stop will undoubtedly be at the balloon stand. There is attractive action here: the balloons swaying in the sunlight, the faces of eager small fry, the tense moment as new balloons are inflated. Take your time, change your angles and you'll end up with your first full sequence.

Now on to the animals, the pony rides and the popsicles, the yacht models and the merry-go-round. But in filming them, remember that their primary purpose is as a background for action and human interest. Keep the people in the foreground. They're the big show in any city showplace.

KEEPING KIDS in the foreground accents their interest in the maneuvers of model yacht racing. The waiting bike makes a good frame.



A MEDIUM SHOT, suggesting what the youngsters at left are looking at, carries the action. Closeups and near shots are for reaction.

The Clinic

COMBINING LENSES

My July MOVIE MAKERS arrived today and I was surprised to read my Clinic item (*Supplementary Lens Data*) as you had edited it. You omitted the paragraph which explained how to combine *two* supplementary lenses to make a new focal length lens. This can be done according to the following formula:

$$\frac{1}{F} = \frac{f1 \times f2}{f1 + f2}$$

Although this appears to be the identical formula published in July, the values are different. "F" is the combined focal length of the two supplementary lenses used together; "f1" is the focal length of the first supplementary lens, and "f2" the focal length of the second.

By combining various supplementary lenses in this way, one can vastly increase the utility of one's camera and at the same time avoid purchasing a large supply of varied supplementary lenses.

DR. ALBERT N. MUELLER, ACL
Rock Island, Ill.

8MM. 300 FOOT TAKEUP

My Kodascope Eight-33 was made for 200 foot reels. But just recently I made a film that ran to 300 feet and I was mortified to find that I could not show this film on my projector.

I was not stumped for long, however. I found that a 300 foot reel would fit on the feed spindle as-is, but not on the takeup arm. With a little measuring I discovered that by notching the projector base in line with the revolutions of the lower reel a 300 foot reel could be used. The notch does not hurt or weaken the projector in any way.

HAROLD R. SLOPER, ACL
Richmond, Calif.

REEL BY FEEL

A method of marking multi-reeled pictures which I worked out recently was of interest to members of our Providence Cine Club, when I showed it there recently. Perhaps it will also be of aid to other amateurs.

The idea is, simply, to punch a hole or holes in the first few frames of the opening leader on each reel; one hole for reel 1, two holes for reel 2, etc. The method is helpful for three reasons.

(1) It shows clearly the order in which the reels are to be projected and is more permanent than inked numbers or other markings which tend to rub off.

(2) It also indicates at once whether the film in question has been rewound and is in the correctly numbered reel tin.

(3) Most effective of all, it works equally well in the dark of projection conditions, since the telltale punches can be felt with the finger tips.

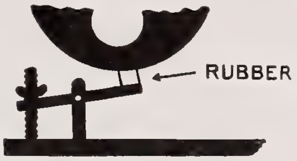
MILTON L. GOFF, ACL
Edgewood, R. I.

FOR FLAT SPLICES

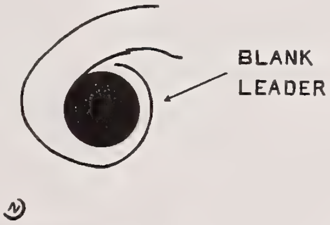
We all know the results of crinkled splices: the sudden click as they hit the projector gate, the jump on the screen and, in extreme cases, the in and out of focus effect. The cause is twofold. First, an excess of cement left on the splice; second, a natural tendency of the film to curl under the softening influence of the cement.

Excess cement can and should be taken care of by wiping both sides of a splice immediately after completing it. The tendency to curl I control by winding each new splice firmly onto a braked takeup reel (see illustration), thus putting a flattening pressure on it. And, even though excess cement has been wiped from the splice, a short length of leader should be rolled in around the splice to protect adjoining pictures from cement stains.

NEAL DU BREY, ACL
Durban, South Africa



REEL BRAKE



WINDING newly made splices tightly onto a brake-controlled reel is recommended for flattening these joins. A strip of blank leader protects coils from excess cement.

Pictures, plans and ideas to solve your filming problems

SCRAPE BOTH SIDES

I have had trouble recently splicing one of Castle's color films, which I believe is a Cinecolor print. However, when I realized that there is an emulsion on each side of the film base, it was easy enough to scrape both sides and make a good splice.

In case this hasn't been mentioned in MOVIE MAKERS, it might be worth it to help others out of the same difficulty.

CHARLES F. TEED, ACL
Sidney, N. Y.

Right! Technicians at Castle's New York office inform us that their color prints are issued both on Cinecolor and Technicolor stock. Each film carries emulsion on both sides of the base and should be scraped as suggested by reader Teed.

REEL CAN LABELS

In my experience, one of the easiest and most long lasting methods of labeling reel cans is to type the film name in solid capitals on a strip of adhesive tape. This material, to the surprise of many, can be attached directly to a typewriter roller without leaving any sticky substance when detached. After affixing the label to the can, it should be covered with a coat of clear shellac to protect it permanently from dirt.

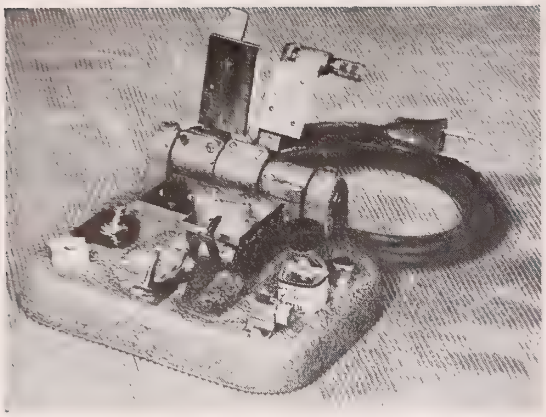
HARVEY D. KIND
Aberdeen, Wash.

CONTRIBUTORS
TO

The Clinic are paid from $2.00 to $5.00 for ideas and illustrations published.

Your contributions are cordially invited. Address them to: *The Clinic*, MOVIE MAKERS, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.



THE BELL & HOWELL Semi-professional splicer (at left) is designed for speed and heavy duty. It splices diagonally and operates on AC.

DIFFICULT camera positions such as this are made easy with the Panogear tripod head, which may be locked in any position. Head is operated by two cranks.

News of the Industry

Up to the minute reports on new products and services in the movie field

The Panogear

Fitting all standard tripods and cameras, the Panogear is a recent entry in the field of low cost, geared tripod heads. Operated by two cranks which activate worm gear drives, the Panogear may be locked in any desired position upon release of either crank. The tripod head is constructed of Zamak alloy, with gears of bronze and steel. Full details may be had from Panogear Industries, 4121 Beverly Boulevard, Los Angeles, Calif.

Cine-Kodak Special II

A new model of the famed Cine-Kodak Special 16mm. camera features a redesigned lens turret and improved reflex and eye level viewfinders. In addition, the Cine-Kodak Special II will carry, as standard equipment, the new Kodak Cine-Ektar 25mm. *f*/1.4 lens.

The redesigned turret is equipped with integral adapters which make possible the direct acceptance of the full line of Cine-Kodak interchangeable lenses. The adapters are of ball bearing construction, and lenses, once seated, are locked securely in position. The lens block is angled to prevent the second lens from interfering with the first—either physically or optically—when the first is in taking position. Any two current Cine-Kodak accessory lenses can be used in combination.

Aside from turret and viewfinder changes and the adoption of the Kodak Cine-Ektar 25mm. *f*/1.4 lens as standard, the Special II is identical with its predecessor. Owners of the Cine-Kodak Special may have their cameras converted to the new model through the Kodak repair department. Priced at $860.00 plus tax, the Special II is manufactured by the Eastman Kodak Company, Rochester 4, N. Y.

Semi-pro splicer

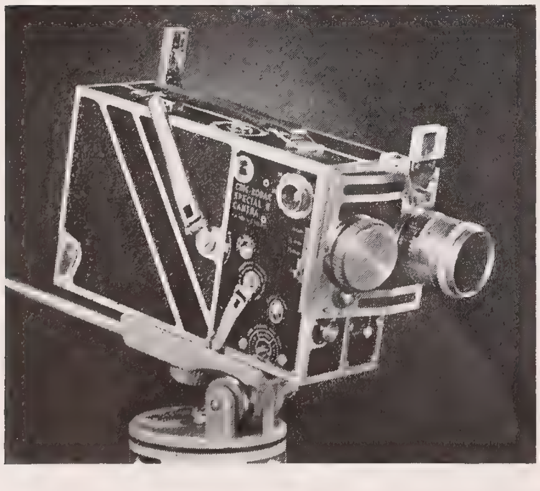
A combination 8mm. and 16mm. Semi-professional splicer for heavy duty use in schools, film libraries and laboratories has been announced by Bell & Howell Company. The new splicer shears both ends of the film diagonally and applies pressure to the film ends while they are being cemented.

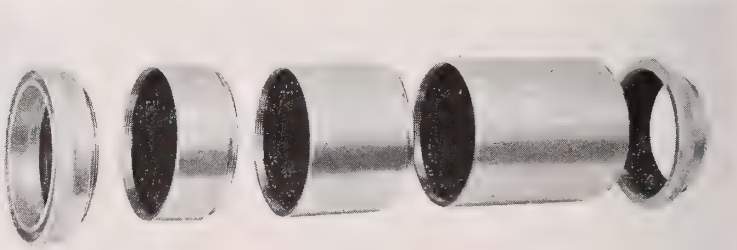
An electrical element in the base, operating on AC only, heats the shear blades, thus shortening cement setting time. The Semi-professional splicer measures $6\frac{3}{4}$ by $5\frac{1}{2}$ by $3\frac{1}{2}$ inches and weighs three pounds. Base and operating arms are made of cast aluminum; the four shear blades are hardened, ground, stainless steel. For further information, write Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill.

Morton Primar

The Morton Company has released a prime—not supplementary—wide angle lens for 8mm. cameras with interchangeable lenses. Adaptable for all such 8mm. cameras, it is especially desirable for 8mm. cameras with turret fronts, on which it may be combined with regular and telephoto lenses to offer a complete choice for any situation. Priced at $49.95, the Morton Primar has a $6\frac{1}{2}$mm. focal length, apertures from *f*/2.5 to *f*/22 and covers four times the area of the standard $12\frac{1}{2}$mm. lens.

Morton is also offering the Morton Widar—a supplementary wide angle lens that takes only a second to attach over regular lenses on practically all 8mm. and 16mm. cameras. It covers four times normal area and retains the same speed as the lens with which it





BACO extension tubes for closeup shooting are available from Baco Accessories Company, 5338 Hollywood Boulevard, Hollywood 27, Calif. A set contains 15mm., 30mm. and 50mm. tubes and sells for $9.95. Adapter flanges may be had for still cameras.

LEFT, a new turret and a Kodak Cine-Ektar 25mm. f/1.4 are the outstanding innovations of the Cine-Kodak Special II 16mm. camera. The new model sells for $860.00 plus tax.

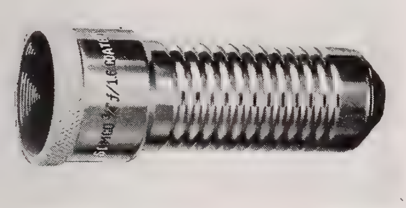
is used. It costs $39.95. Full information on either the Morton Primar or Widar lenses may be had from the Morton Company, 86 South 6th Street, Minneapolis 2, Minn.

Morton Primar
6½ MM FOCAL LENGTH

THE Morton Company's Primar is a wide angle lens with a 6½mm. focal length, covering four times the normal area.

SOMCO projection lens

New ¾ inch *f*/1.6 projection lenses for 8mm. projectors are being manufactured by the Simpson Optical Manufacturing Company, 3200 West Carroll Avenue, Chicago 24, Ill. The lenses—which afford screen images one third larger than the one inch lens, at the same projection distance—are available in three models: one for Revere, one for Bell & Howell and one for Ampro, Keystone and DeJur-Amsco projectors. SOMCO lenses feature Somcote high transmission coating. All models retail for $18.00.



SOMCO lenses enlarge 8mm. projection images by one third. They are especially useful where projection distances are limited.

G.E. meter attachment

An incident light attachment which slips over the cell end of the new General Electric PR-1 exposure meter, thus enabling filmers accurately to measure exposure by incident light, is now available in quantity at dealers, according to G.E.'s Meter and Instrument division. The incident light attachment is $2.50.

Spiritual series

A series of twelve one reel *Spiritual Sing-A-Longs* will be screened for the first time at the NAVED August convention in Chicago by Sack Amusement Enterprises, of Dallas, Texas. The series features the well known Heavenly Choir, singing the most beloved of the old time religious spirituals. Three spirituals are included in each reel. Further information may be had from Sack Amusement Enterprises, Film Exchange Building, Dallas 1, Texas.

Universal P-752

Closely styled after Universal's Cinematic P-750, a new Cinematic projector model—the P-752—has been released. Retailing at $115.00, the 8mm. projector features an *f*/1.6 Superflux coated lens and 750 watt lighting. The P-752 is gear driven and takes 400 foot reels. Further information may be had from Universal Camera Corporation, 28 West 23rd Street, New York 10, N. Y.

Vertical titler

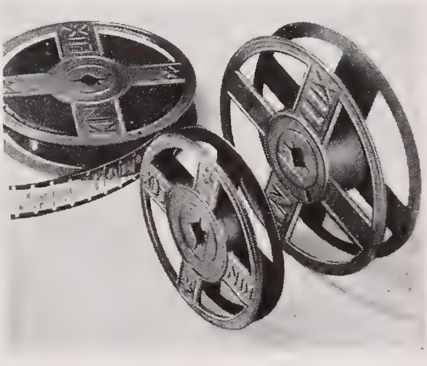
The problem of making letters stick to title cards is neatly avoided by the new Simplex Vertical titler, which enables the film maker to shoot titles from cards on which letters have merely been laid flat. Vertical shooting makes animated titles a real possibility to the industrious filmer. Priced at $18.50 and accompanied by full instructions, the Simplex Vertical titler may be had from the Georgia Photo Shop, 611 West Lyle Avenue, College Park, Ga.

Free loan film

A 400 foot 16mm. film, demonstrating all types of moving titles currently being produced by U. S. Photographic Equipment Corporation, is available to movie clubs for screenings on a free loan basis. Requests for the film should be written on club stationery to U. S. Photographic Equipment Corporation, 442 Rogers Avenue, Brooklyn 25, N. Y.

Footage wanted

World in Color Productions, of Elmira, N. Y., is interested in buying 16mm. Kodachrome footage of the following areas: Acadia National Park, Big Bend National Park, Carlsbad Caverns, Isle Royal, Shenandoah National Park, Wind Cave, Mammoth Cave, Everglades and Banff-Lake Louise. Each subject should be limited to 150 feet of original stock, filmed from a tripod at twenty four frames a second, with scenes not over five feet in length. Full details should be written to the producer.

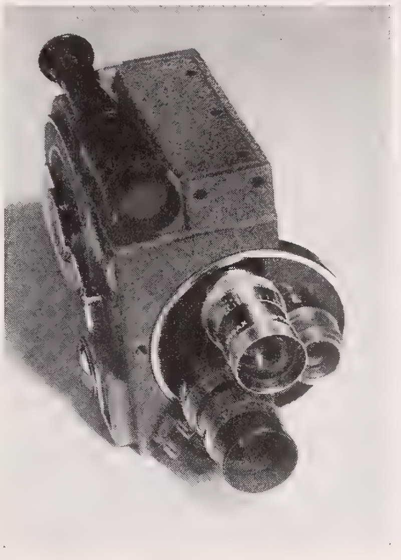


NEW and colorful, Kin-O-Lux reels are part of a complete job of repackaging recently undertaken by the company.

World in Color's sales department announces that both 8mm. and 16mm. reels are currently available on the following areas: Grand Canyon, Bryce Canyon, Zion Canyon, Yosemite, Yellowstone, Petrified Forest, Painted Desert, Great Smokies, Kilauea (Hawaii) and the Statue of Liberty.

Widax Anastigmat

Not an attachment but a separate lens, the Widax Anastigmat offers a wide angle lens to all owners of 8mm. turret and C mount single lens cameras. Selling at $49.95, the Widax is a 7mm. *f*/2.5 coated lens with four times the coverage of the regular 12½mm. objective. Each lens carries a registered serial number and is fully color corrected. Sharp focus from three feet to infinity is provided at *f*/2.5, fixed focus. Full details may be had from Demex Photo Sales, 140 West 42nd Street, New York 18, N. Y.



THE wide angle Widax Anastigmat fits all 8mm. turret and C mount single lens cameras and offers sharp focus from 3 feet to infinity.

Plastic packaging

New plastic packaging for all 8mm. and 16mm. movie film is a recent innovation by Kin-O-Lux, Inc., 105 West 40th Street, New York 18, N. Y. Plastic reels are also being used to return all processed films to the consumer.

New catalog

Its latest 16mm. sound film catalog is now being distributed free upon request by the rental department of National Cinema Service, 71 Dey Street, New York City. In addition to the usual feature films, the catalog contains a listing of National's new

NOW! For the First Time
YOU CAN HEAR MICKEY MOUSE & DONALD DUCK in SOUND!

These two famous Disney characters on sound film will triple your home entertainment. You and your family will howl as you listen to and watch Mickey and Donald go through their paces.

CHOOSE FROM THIS LISTING AND ORDER NOW!

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Mickey Gives a Party
All American Mickey
Mickey Saves the Airmail
Mickey and Simon Legree
Donald the Mechanic
Mickey Plays Santa
Mickey's Exciting Picnic
Mickey & the Lilliputians
Robinson Crusoe Mickey
Movie Star Mickey
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Mickey and the Giant
Christmas in Toyland

Now you can enjoy hours of fun and entertainment with SOUND. Order these films by Title and specify length. 200 ft. and 100 ft. 16mm. black and white only.

200 ft. $9.75; 100 ft. $6.50

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packaged shorts—1600 foot reels of assorted subjects. There is also coverage of National's new one year rental club, which provides one complete show a week for fifty two weeks for $150.00, to all renters within a radius of 1000 miles of New York City.

Gavin to Cinematographer The American Society of Cinematographers, a membership organization of leading professional cameramen in Hollywood, has announced the appointment of Arthur E. Gavin as editor of *The American Cinematographer*, the society's technical publication.

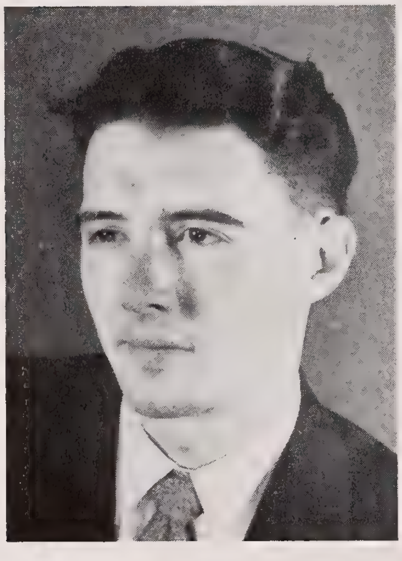
Mr. Gavin comes to his new duties from the editorship of *Home Movies*. He will be joined on the *Cinematographer* staff by Esther Tow, formerly with the Functional Arts Research Bureau, as assistant editor.

Reward offered Post Pictures Corporation, 115 West 45th Street, New York 19, N. Y., offers a reward of $50.00 for information leading to the recovery of a 16mm. print of *No Place for a Lady*, lost in transit via Greyhound Bus between Hastings and East Lansing, Mich.

Baco Bolex case The Baco De-Luxe Bolex case, for the H-8 and the H-16 Bolex cameras, is available from the Baco Accessories Company, 5338 Hollywood Boulevard, Hollywood, Calif. Constructed of top grade plywood with metal reinforced corners, the case is lined with deep-pile velvet in rich blue or scarlet.

Coating process Save-Kote, a new process said to give film a tough, lasting coating that will keep it flexible and reduce breakage, is now available to the home film user from Pinnacle Productions, 28 East Jackson Boulevard, Chicago 4, Ill.

When the process has been applied, a red stripe running the entire length of the film's edge indicates the amount of protective coating present. When the red band disappears, it is time for another treatment.



WILLIAM J. JONAS has been appointed assistant advertising manager of Ampro Corporation, manufacturers of 8mm. and 16mm. movie projectors.

New Excel plant Prompted by the need for additional production capacity, Excel Movie Products, Inc., has established all production operations in the plant of its related company, Illinois Watch Case Company, Elgin, Ill. Service and general executive offices have been set up by Excel and its Apollo division at 1321 South Michigan Avenue, Chicago.

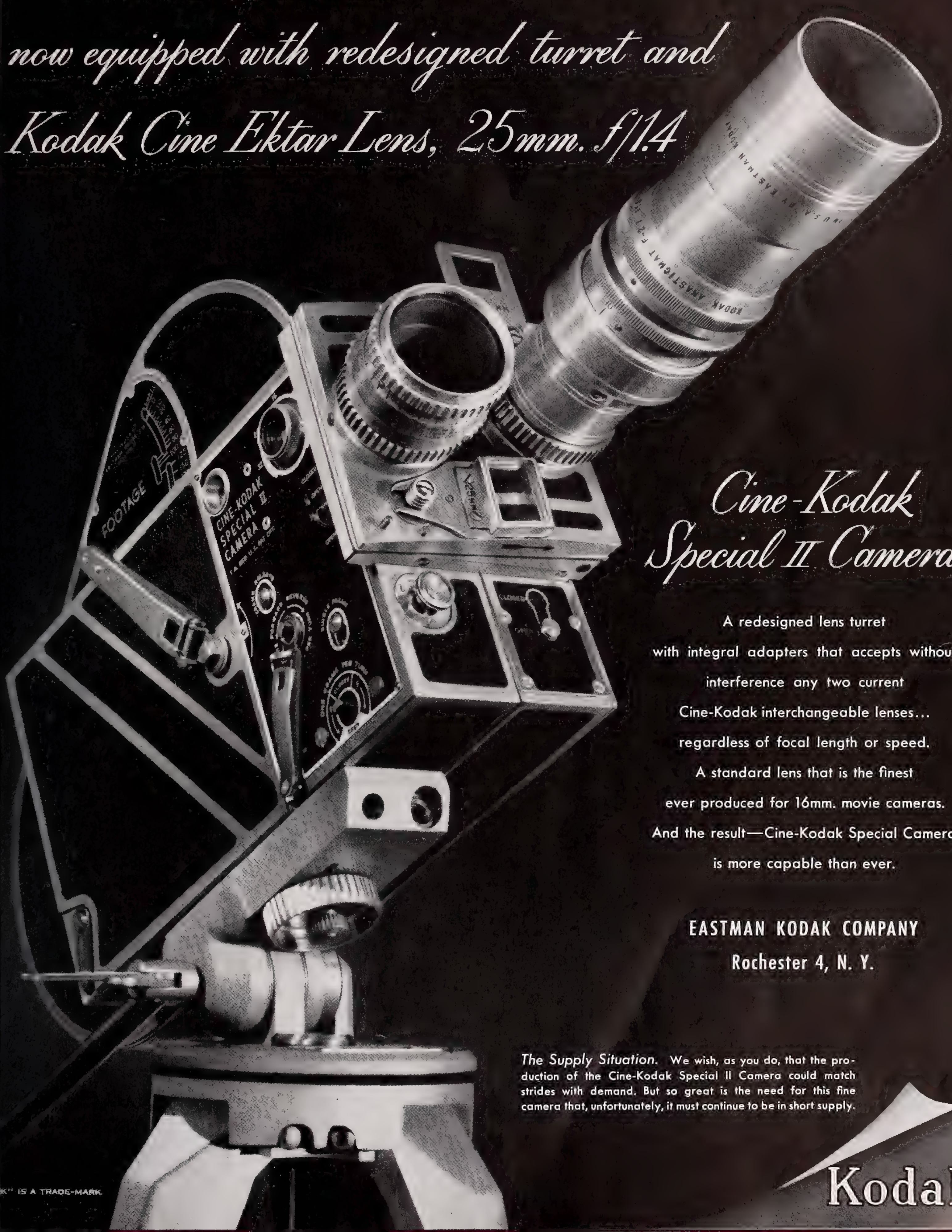
Explaining stills For movie makers also interested in still photography, *The Real Pleasure in Photography*—a thirty two page booklet published by the Du Pont Company—should prove of value. The booklet, which is for sale by photographic dealers at twenty five cents, tells how to take a good picture and how to develop, print and enlarge in a home darkroom.

Lighting circular A new circular —*How to Get Maximum Lighting at Lowest Cost*— has been prepared by the James H. Smith & Sons Corporation, of Griffith, Ind., manufacturers of Victor photographic lighting equipment. The circular shows graphically the comparative effectiveness and cost of Photoflood lamps in Victor reflectors. It is available without cost from photographic dealers or by writing direct to the manufacturer.

Library expands An extensive expansion program is planned by American Film Registry, 28 East Jackson Boulevard, Chicago 4, Ill., successor to the film division of the DeVry Corporation and an authorized Coronet Film rental library. Robert H. Redfield, associated with the audio-visual field for more than twenty years, is director of American Film Registry.

Cinema Collectors Readers with an urge to accumulate may be interested in a club, known as the Cinema Collectors, recently formed by Irving Browning, of New York City, and G. W. Dunston, of Norfolk, Va. The club will be composed of collectors of any objects or data related to the motion picture field. Mr. Browning is known as the owner of one of the largest collections of cameras and magic lanterns in the world, while Mr. Dunston is equally

This superb 16 mm. camera now equipped with redesigned turret and Kodak Cine Ektar Lens, 25mm. f/1.4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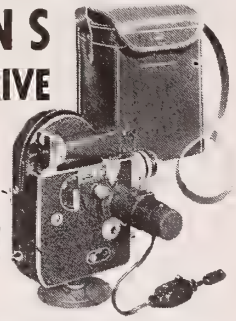

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famed in the field of projectors. Full information on Cinema Collectors and its plans for the future may be had from Irving Browning, 70 West 45th Street, New York 19, N. Y.

White sand, black magic

[Continued from page 311]

the field of the frame; start the camera as a shower of pennies comes dropping into the frame and the hands of your trickster. You can work this with any number of props: a beach ball can turn into a starfish, a sand pail to a small pup. Filmed in slow motion, the effect will be even more eerie.

EVERY LITTLE MOVEMENT

The beach is the ideal spot to try slow motion effects, because of the generally high level of illumination and light colored objects. For example, your average exposure under these conditions—halfway between *f*/8 and *f*/11—leaves ample exposure range for opening up *two full stops*, recommended when shooting at the slow motion speed of 64 frames a second. With this compensation, your average exposure for 64 frame shots will be between *f*/4 and *f*/5.6 (or at 32 frames, between *f*/5.6 and *f*/8).

Coastal phenomena make spectacular sequences when your camera pictures them moving four times more slowly than in nature: the wildest waves will break like a flower unfolding, windblown reeds will sway like graceful dancers. The rhythmic motions of the diver and beach athlete are fascinating, if conventional, subjects for slow motion scenes, while a comic sequence shot at 64 frames can show a napping Lothario as he dreams of chasing the more shapely beach belles across the dunes.

LEAP BEFORE YOU LOOK

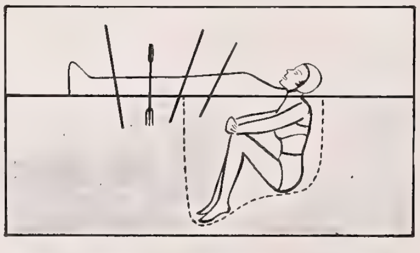
You can make the late Doug Fairbanks look like a piker by filming a six foot leap *down* from a dune, pier or piling in reverse motion. Just turn your camera upside down and record the jump. When the film comes back from the processor, splice it in with your other footage, *reversed end for end.* On 8mm. film, the reversed footage (because of the necessity for matching perforations) will switch objects in the scene from left to right. But in most cases this will make no difference. The results—in which your friends will seem to leap upward the six feet—will make them look nimble enough to compete in the Olympics high jump.

You may even vie with the heavyweight boxing bouts by staging a beach brawl in reverse motion and shooting at 8 frames. Have one of your contenders run headlong into the outstretched fist of the other, after which the fist is quickly drawn back to his side. When reversed, of course, it will appear that the momentum of the blow pushes the palooka backward at top speed. To heighten the comic illusion, take along a small coil of line and four stakes so you can set up your own ring on the sand.

Reverse motion also makes for mystifying titles. Scratch out your wordage with stick or finger down by the waterline, filming it with an inverted camera as a wave washes in and obliterates it. The effect on the screen will be that the wave brings out the writing on the sand, just as a chemical wash brings out an inscription in invisible ink.

If you want to spend a little more time to work out frame by frame magic, there are plenty of good opportunities at the shore. You can make sand sculpture rise mystically from the beach, scratch drawings onto a strongly crosslighted patch of sand where easy erasure is no problem and experiment with animation or spell out titles with strands of seaweed, shells and driftwood.

All you need is a sunny day and a sunny disposition. You'll find that you can work more wonders with a camera at the beach than you can with a thousand abracadabras.



ABSOLUTELY unharmed is the buried siren in the sand—if you know how to bury her!

Welcome to Denver

[Continued from page 317]

Capitol, City Hall, Denver Public Library, Greek Theater and Voorhees Memorial, all linked in an esplanade of green grass, trees and carefully tended flower beds.

There are dozens of excellent architectural possibilities at Civic Center. Perhaps you'd like to climb to the dome of the State Capitol for a birdseye view of the whole scene. Or aim your lens across the parkway from the western door of the capitol, using the porch column as an effective frame. Both the Voorhees Memorial and the Greek Theater have columns and arches which can be used to frame views of City Hall, the library or the Federal Mint. The subtitle: *City, State and national governments meet at Civic Center.*

There are two outstanding picture possibilities in statues at Civic Center.

One depicts the *End of the Trail,* an Indian on a tired war pony. Film it from the railing by the Greek Theater and you'll have the library in the background. The other statue is of a cowpoke on a bronc. Why not try him with camera placed low to the ground and fleecy clouds for contrast? The subtitle: *Indians and the open range are only yesterday in Denver.*

THE FINANCIAL DISTRICT

Broadway, Denver's main north-south artery, bisects Civic Center between the Capitol and City Hall. Walk north along it for two blocks and you will come to the famous old Brown Palace Hotel, "Host of the West," at the upper end of 17th Street from Union Station.

The financial activities of Denver and the entire mountain West center on 17th Street. Film it from in front of the Shirley-Savoy Hotel, looking northwestward toward the mountains and down the street. The Brown Palace, which maintains a permanent Presidential Suite, will be in the right foreground. The subtitle: *Wall Street of The West, 17th Street is also the site of the famous Brown Palace Hotel.*

THE CITY'S PARKS

This sequence concludes our forenoon tour of the downtown area. After a hearty lunch, let's get out and see some of the rest of the city and a couple of her outstanding parks.

A cab, your car, or a No. 40 trolley coach on 17th Street will take you to City Park, a ten minute ride from downtown. Go to the eastern edge of the big park and you'll find, in front of the Colorado Museum of Natural History, a handsome bronze statue of a female grizzly bear and her cubs. Why not try a closeup shot? The detail is good and the statue is placed so that background won't be a worry. The subtitle: *In City Park, a bronze grizzly longs for her mountain home.*

Depending upon your film supply, there are many other possibilities in the park. A distance view from the museum steps will get City Park lake mirroring its pavilion and a wide panorama of the mountain range. The flower beds around the base of the monument to Robert Burns, the Scottish poet, are colorful throughout the summer. There are brown and polar bears in open, natural-habitat pits in the zoo, and grimacing monkeys and frolicsome cub bears mix in comic action on the monkey island. Perhaps the rowboats with dipping oars or the launch *Miss Denver* will appeal to you as robust holiday scenes. At the smaller lake in the park you will find flocks of wild waterfowl so well fed and so tame that you can film closeups for hours.

Closer to the downtown district and

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Model 26 (mag. tur.) with f 1.9 lens	187.50

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A-7 with f 2.5 lens	$ 74.50
A-7 with f 1.5 lens	107.50
K-160 Projector, 750 watt	119.50
AMPRO Imperial 20, 750 watt	276.00

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½″ f 1.9 Wolcote for most 8mm	55.42
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1½″ f 3.5 Elgeet for most 8mm	46.15
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9mm f 2.7 Kodak Anastigmat for most 8mm	43.75
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1½″ f 3.5 Wolcote for most 8mm	55.42

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25mm f 1.9 Lumenized	64.17
50mm f 3.5 Lumenized	55.42
50mm f 1.6 Lumenized	110.83
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102mm f 2.7 Lumenized	96.25
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Cine Ektar 25mm f1.4	233.33

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2″ f 3.5 THKinic	99.75
3″ f 4 Telate	94.50
6″ f 4.5 Telate	141.75
6″ f 4.5 Tele-Kinic	$192.50

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164 N. Wacker Dr., Dept. M, Chicago 6, Ill.

a little to the south is Cheesman Park and its memorial to a man who came to pioneer Denver as a poor druggist and died many times a millionaire.

Patterned on a Greek temple, the Cheesman Memorial is best filmed in the afternoon from below the fountain. On the western side you will find a pointer dial along which you can sight to learn the names of the prominent peaks which stand out in the sweep of mountain range before you. If the morning sun is still on your back as you face west, try a telephoto pan of the mountain range, or a closeup of some one using the pointer dial. The subtitle: *The Grecian beauty of Cheesman Memorial adorns one of Denver's many parks.*

THE STATE CAPITOL

Now, back to the State Capitol for some afternoon views. Try for some of that Colorado gold glinting in the sun atop the dome. You can do it by walking down to the flagpole in the center of the capitol grounds and shooting eastward and up toward the dome. Then move back, across Broadway again into Civic Center, and unlimber the wide angle lens to get a full width view of the Capitol and its setting. The subtitle: *Made of native granite, the State Capitol has a dome sheathed with Colorado gold.*

And now that we're back at Civic Center, here are a couple of other afternoon suggestions. Try the Pioneer Monument — with its heroic-sized frontiersmen in broad-brimmed hats — by pointing your lens northward with the Voorhees Memorial arch as a partial frame. In front of the memorial you will find a pool across which you can film another effective view of the capitol.

There's a film tour which will give you a well-rounded, memorable story of your visit to Denver. You have the movement, the life, color and history of our town, with mountains to the west and blue sky above.

OUTSIDE THE CITY

But if you are fortunate enough to have plenty of film and time, there are many more possibilities. Just to mention a few. The spectacular Theater of the Red Rocks is in the foothills, where nature has up-tilted huge slabs of red sandstone and formed a natural amphitheater in which the Denver Symphony plays summer concerts. Atop Lookout Mountain above Golden, one of Denver's western suburbs, you can visit and film Buffalo Bill Cody's grave, probably the most popular spot with visitors in the whole Denver area. From the porch of the museum beside the grave you can see the city stretched out like a map across the plains below.

And now that you've seen and filmed our beautiful city of Denver, we hope you've enjoyed yourself. May your movie bring back many happy memories of your visit. If you happen to be in the city on the first Monday of the month, come in and visit the Denver Cinema League. We meet at the Y.W.C.A., 1545 Tremont Place, near Civic Center; touring movie makers from east or west, north or south, are always welcome.

Saturday's sailboats

[Continued from page 315]

Get back to the committee boat in time for the finishes. As the winners in each class cross the finish line, jot down their names so that you will be able to identify them with titles in the completed picture. Likewise, by referring to their numbers, you will be able to identify some of the yachts you filmed before the start of the races. Splice them in place where certain closeups are needed.

After the races are over, get a shot of the anchor being weighed on the committee boat as it makes ready to leave. Then, on the homeward journey, take a shot of the water in its wake and fade out.

There are certain conditions that prevail during the filming of a regatta picture which must be considered in order to get better than average results. Water does not run uphill, so care must be exercised to keep the horizon level. If the shooting is done from the deck of an anchored boat, its rocking motion may be noticeable in the picture. Therefore, look through your viewfinder, and, if the distant horizon seesaws, try to minimize the sway by moving the camera back and forth on two legs of the tripod. After a little practice, you will be able to maintain a fairly level horizon line. It is better not to make any telephoto shots from an anchored boat. For the rolling motion—as well as the subject—will be greatly magnified, causing the yachts to move up and down on the screen.

It is a general rule that, when taking distance shots, something should be shown in the foreground, to give the scene depth. In small boat filming it might be a part of the craft from which the shot is taken, such as a sail, halyards, a person on board, etc. However, in filming a regatta picture where the yachts are out some distance on the water, racing by themselves, nothing should show in the foreground to interfere with the feeling that these small craft are out there alone.

Good sailing pictures can be made from shore, especially if the camera is placed on a tripod and a complement of telephoto lenses is used. There is no problem of pitch and roll here, so the telephoto lenses make fairly steady shots. The standard one inch lens for 16mm. cameras (one half inch 8mm. equivalent) can be used for the long shots of the boats sailing. The two inch lens narrows the field so that perhaps only one sailboat is shown, while the four inch lens may pick up the skipper, so that you can concentrate on his sailing technique.

If you are interested in taking pictures of only one sailboat, then have that boat brought to the dock where you can take a number of closeups of the skipper getting his craft ready for sailing. Take shots of his hands hoisting the sail, show the sail running up the mainmast and finally his hands fastening the ropes. Likewise, if the boat has a jibsail as well as a mainsail, show that sail being raised. Then get some shots of him casting off and at the tiller.

If these shots are taken in the bright sunlight with color film, you will get generally better results by closing down the diaphragm one half stop more than normal, to a setting between *f*/8 and *f*/11. If you can get on another boat and follow alongside of the yacht you are filming, you will be in a better position to get real sailing pictures.

Shooting from a large boat is not difficult. But if you are on a small sailboat, you are not only creating problems for yourself, but you may be inviting trouble. First, before you board a small boat, put on a bathing suit. Then take as little camera equipment with you as possible. Leave your telephoto lenses behind for your camera platform will be too unsteady for their use. If you want any closeups, come nearer to the boat you are filming. Take a position up forward of the mainsail, so that you and your equipment will be out of the way of the swinging boom. If there is a good breeze blowing, lie flat or crouch, but keep your camera elevated from the deck so that it will not get wet from the wash or spray. Likewise, be careful of your accessory equipment; safest thing is to tie it to your body, or you will be diving after it.

Don't get too close to your subject, since a sailboat does not lend itself to good framing from nearby, because of its tall mast. By the way, do not forget to take a shot of the boat's name, especially if it is amusing or descriptive.

Finally, as the sun goes down, try a pattern shot of boats riding to their moorings, their bare masts towering over the slim hulls in the golden path of shimmering sunlight. Just as the rim of the sun touches the horizon, shoot a few feet of film at *f*/5.6 and, as the sun slowly sinks, shoot it at half speed (8 frames a second) at the same opening, until the sun disappears. It will be an ending you will never forget, for a picture you'll be glad you made.

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8 CLUBS 16

The people, plans and programs of amateur movie groups everywhere

Easton clicks Founded only last April by Paul Detweiler and Sterling Genua, the Easton (Pa.) Click-It Club, ACL, has already sponsored a movie contest in which Albert Elliott took top honors in the 16mm. division and Paul Stull first prize in the 8mm. class. Cash prizes were awarded to the top winners, while specially printed ribbons went to runners-up.

With H. Lorry Grey as president, Robert Youlton, vice-president and Sterling Genua, secretary, the club's forty six members meet on the fourth Thursday evening of each month at the local Y.M.C.A.

Mt. Vernon Movie Night The tenth annual affair of the Mt. Vernon (N. Y.) Movie Makers, held in the A. B. Davis High School auditorium, featured the Community Chest film, *Behind the Red Feather*, by Walter Bergmann, FACL, which depicts the work of civic agencies in the Chest drive.

Mr. Bergmann's entertaining dog picture, *Young Fella*; *A Few Trees, Please*, by George Mesaros, FACL, and *Snow on the Mountains*, the brilliant winter study by the late Robert P. Kehoe, FACL, made up the balance of a varied and well received program. Harris D. Hineline, ACL, president. directed the meeting.

Denver Salon The names of some of the country's foremost amateur filmers were prominent on the fine program presented at the first annual salon of the Denver Cinema League, held at the Denver Y.M.C.A. auditorium.

Among the films screened were *It's A Trick*, by W. B. Bowman, of Hayward, Calif.; *The Magnificent Accident*, by Raymond J. Berger, ACL, of Cheektowaga, N. Y.; *Adventures of a Tramp*, a Grand Rapids Amateur Club production; *Charlie Takes A Nap*, by R. G. Hall; *Big Game Hunting in Colorado*, by Norris R. Mendenhall; and *This Is October*, by E. C. Denny, of Buffalo, N. Y.

DENVER CINEMA LEAGUE at first annual film salon. Markley L. Pepper, ACL, president, is standing, flanked (l. to r.) by Stanley Moquist and Gilbert Aronoff on projection, A. D. Kleyhauer on sound.

The latter half of the program featured *My Day—Not by Eleanor Roosevelt*, by W. E. Morrison, of Buffalo, N. Y.; *Pot Shots*, by Mrs. D. H. Cameron, of Salt Lake City; *Hubby's Revenge*, by the Indianapolis Cinema Club; *Wrens* and *Calling on the Cardinals*, both by Mrs. Warner Seely, ACL, of Cleveland; *Lake Superior Landscape*, by Elmer W. Albinson, ACL, of Minneapolis, and *Doghouse Blues*, by E. H. Sparks, ACL, of Bristol, Conn.

Leo J. Heffernan, FACL

NEW YORK 8MM. GALA staff (with flowers) and guest producers are (l. to r.) seated: Ben Spanier, ACL, Lou Lind and Arch MacGregor, ACL; second row, George Valentine, ACL, Margaret and Harlan Webber, ACL, Ruth and Victor Ancona, ACL; top row, Fred Furman, Brit Boice, Joseph J. Harley, FACL, John Hefele, ACL, and J. F. Hollywood, FACL.

Rockford moves To initiate their new quarters in the American Room of the Hotel Lafayette, the Rockford (Ill.) Movie Makers, ACL, offered their members two action packed sporting films, *Alaska Sport Fishing* and *Whistling Winds*, a duck and goose hunt.

San Francisco screens Ben Hechinger, program chairman of the Cinema Club of San Francisco, arranged an unusual and varied program recently. *Southern California Color*, by Leon Gagne, a 1200 foot film of superb 16mm. color, took care of the local scene. From farther afield came *Wings to Ireland*, a Pan-American World Airways film of a visit to the Emerald Isle by a typical American family.

Charles Hudson demonstrated a developing gadget he designed and built, which will develop sixty feet of film with only one pint of developer.

Torrington banquet The Torrington (Conn.) Cinema Club, ACL, elected Vance Taylor its new president at the annual banquet, held at the Torrington Country Club overlooking Housatonic Valley. Leo J. Heffernan, FACL, of New York City, was guest impresario, with screenings of his *Land Snakes Alive*, *Autumn's Glory*, *Trees That Grow in Brooklyn* and *Lake Mohawk Preferred*.

Minneapolis Octo Sam Eyrse arranged an instructive evening for the Minneapolis Octo-Cine Guild with a session on exposure and photoelectric light meters. Highlight of the evening was the checking of members' exposure meters on a standardization device furnished by the local Eastman Kodak Store.

In addition, the club was treated to a showing of Mory Ohnstein's film on community activities at Bryant Junior High School.

Ottawa studio tour A special feature of a recent meeting of the Ottawa Cine Club, in Canada, was a tour of the Crawley Film Studios to inspect professional motion picture work in process. The tour was arranged with the cooperation of F. Radford Crawley, ACL.

The club also elected its officers for the coming year. Angus McMorran, ACL, is the new president, with Bob Tennant as vicepresident. Ed McElroy becomes secretary, G. A. Grant the treasurer and Watson Balharrie, ACL, executive member.

Movies in Milwaukee The Amateur Movie Society of Milwaukee, ACL, also enjoyed inspecting local professional film production facilities on a tour of the Pohlman Studios, where the club saw what is technically required to take and process good pictures.

Chicago hosts Metro The South Side Cinema Club played host to the Metro Movie Club of River Park, which brought along three members' films for screening. The prize winning *Crazy Over Water*, by Frank Dibble, ACL, was shown, along with *Sonja Henie*, also by Mr. Dibble, and *Teton Sky-Line Ranch*, by W. E. Ziemer.

Albany contest Winners in the second annual club contest were announced at the annual banquet of the Amateur Motion Picture Society of Albany, ACL. *London*, by Esther Cooke, ACL, was awarded first prize. Second place went to *Winter Weekend*, by Helen Welsh, ACL, while *Now I Am Three* earned third place for Wilma DeMurio. All were 8mm. Kodachrome.

The evening concluded with a showing of *Design in White* and *Little Intruder*, by Joseph J. Harley, FACL, of Summit, N. J.

Kansas City plans The members of the Kansas City Amateur Movie Makers, ACL, are using their home state, Missouri, as the theme of the club's summer project. Many of the group have also volunteered to screen their films

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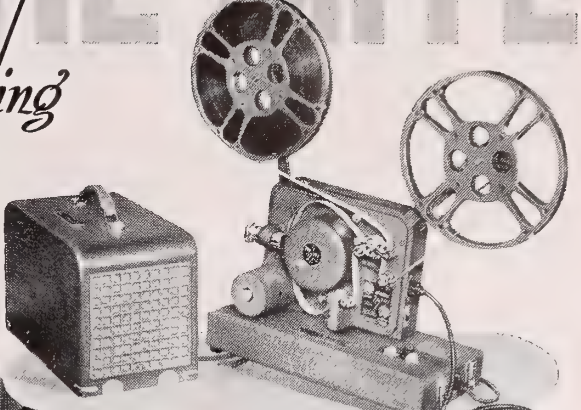

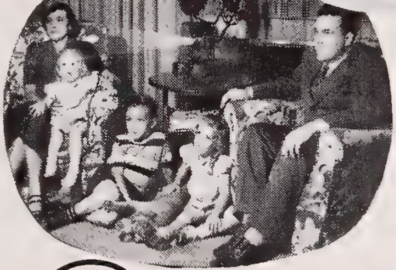

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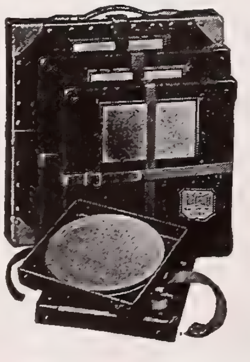

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Kenosha Sports Show This year's Kenosha Sports Show was enlivened by the Little Theatre of the Kenosha Movie Makers, ACL. Capacity audiences witnessed more than twenty four films during the two day event.

Tri-City elects Election of officers for 1948-49 made Claire P. Smick president of Tri-City Cinema Club, with J. O. Booth and Mrs. C. D. Snyder, all of Rock Island, first and second vicepresidents, respectively. Mrs. Wanda Koechert, of Davenport, was chosen secretary and treasurer. Roger Johnson, of Moline, Mrs. A. B. Cornelius and Arthur Bartosch, of Davenport, Iowa, are trustees.

High and mighty

[Continued from page 323]

beauty of the setting—the towering snow-clad peaks on every side, the dense spruce forests covering the slopes, beautiful Spray River just below the hotel and the graceful symmetry of the Three Sisters peaks in the distance.

Go down into the colorful little mountain town of Banff, which has grown up beside the popular resort. Catch some of the Indian craftsmen at their trades, with closeups of the people themselves and their wares. If you are fortunate enough to be at Banff during Indian Days, Canada's premier frontier celebration, you will have a rare opportunity for filming the Stoney Indians, in their gay paint and colorful costumes, in their ritualistic dances and other ceremonies. Preceding Indian Days is the Calgary Stampede, which is actually the Canadian festival that coincides with the annual Indian celebration. There is a Wild West show in conjunction with Calgary Stampede, where you can get good action shots of bronco busters, wild steer riders, chuck wagon drives and lariat contests.

On another day, follow the mountain paths up the slopes from the hotel for some breath-taking views of the Bow River Valley. Not far from the hotel is the cascading Bow River Falls, which should make an exciting study. Catch the scenic beauties of the place at different times of the day, so that your lights and colors will vary from one scene to another. A side trip to beautiful Mount Assiniboine Park, a short distance from Banff, will provide further scenic delights.

Before you leave Banff, don't forget to pick up the thread of your story, to carry it over to the next major part. Show the departure from Banff and, unless you find some scenes particularly worth filming between Banff and Lake Louise, save your film for better things to come.

ON LOCATION—LAKE LOUISE

Follow the same scheme here as at Banff, just glimpsing the scene of Chateau Lake Louise and the grounds on your arrival and exploring them later in greater detail. Since this is one of Canada's best known resorts and one of the loveliest scenic spots in North America, your detail shots will necessarily follow the postcard examples.

When you start your detailed camera studies, catch the famous reflection in the lake. Be sure to include a slow, smooth tilt at the end to the actual setting or your reflection scenes may be confusing. Around the lake are the snowy heights of Mount Victoria, Mount Lefroy and Mount Aberdeen. Don't linger too long on these panoramas, for they tend to resemble stills if you concentrate on single views. Vary the scenic shots with some of people, action and movement. Following the paths up the slopes, plan to visit the Lakes in the Clouds, the Plain of the Six Glaciers, Saddleback, Paradise Valley. These name places would make good titles, by the way, to insert in the appropriate spots.

If you fancy mountain climbing, you might trudge the high trail to Lake O'Hara with your Swiss guide over Abbot Pass. Almost any direction in which you turn your camera will provide magnificent scenic views, but remember that you will get more attractive frames if you plan your shots and give attention to artistic composition. However, don't lose yourself in the grandeur of the scenery. Remember there are people around. Use them in the foreground of your scenes for perspective, and feature their activities whenever you can. You can also lighten the mood of your film if you are able to catch—or stage—some humorous incidents here and there.

Nine miles from Lake Louise is beautiful Moraine Lake, flanked by ten majestic peaks, all over 10,000 feet in height. Here is another exquisite mirrored view, the snow-topped peaks reflected in the emerald blue of the water. The hanging glaciers of Mount Fay, Mount Deltaform, Mount Neptuak and Mount Wenkchemna are landmarks of this area. Also a short distance from Lake Louise is Emerald Lake in Yoho National Park, reached via Snowpeak Avenue. Emerald Peak, Mount President and Mount Burgess ring this jewel-like, high mountain lake. Alpine Emerald Lake Chalet nestles at the water's edge, dwarfed by the massive peaks around it.

To go with this Swiss setting, the

principal activities here are mountain climbing, hiking and trail riding. There are also canoes and boats available. From out on the water, you will be able to get some grand scenic shots of the chalet on the shore, the towering peaks behind it and the masses of evergreen, to contrast with the blue sky and water. The cowboys who live and work in this area provide good human interest material for your film.

THE DEPARTURE

But all good things must end—even a trip to Banff and Lake Louise and your filming of it. So save a little footage for signing off. If you have been carrying on the story idea of looking for your friend, you might picture him (it could be any cooperative guest) running up to your car just as you are pulling away. He misses you, of course, and stands there at the side of the highway, waving dejectedly, a frame for your fast dwindling auto in the distance.

Bounty in the backyard

[Continued from page 319]

it will spray when the spigot is driven. History credits the eastern American Indian with the clambake but does not mention his thirst quencher. It is doubtful if it topped a keg of beer.

While the cooking goes on you can be filming your guests as they relax, play games, pitch horseshoes or indulge in a little horseplay. Back to the boiler occasionally for a steaming examination. Perhaps some one steals an ear of corn and eats it furtively. The table is set and there are loud cries of "*When do we eat?*"

Finally the 'bake is done. Heap the corn, franks, potatoes and chicken on platters. Dish out the clams onto the individual plates and pour the broth into cups. Now it's every one for himself, and shots of eating styles add light moments to your picture. The flavor? It's neither fishy nor clammy nor is it an acquired taste. Hearty appetities are required. The latter suggests a running gag of the trencherman or woman who just eats forever. Cut back to him from time to time, mouth full and reaching for more. Even when the last guest has left he attempts a final ear of corn or a last slice of watermelon.

Your picture ends naturally as does the picnic. If you have chosen to "gag" or play for broad comedy, you should close with this note. Perhaps closeups of slackened belts, contented expressions, with a sleeper or two thrown in will suit you. Or your hostess may bid the guests goodbye while you cut back to the chef cleaning up the great pile of dirty dishes and leftover food. A straight picture may end on shots of the campfire with the guests silhouetted against it. Such a scene will show only outlines, but it makes an effective *The End*.

A few general suggestions may help to make your film a success. Since there isn't much story to a picnic, don't try to make a long picture. Don't pad it to make a full projection reel. Don't force or drag out your humorous or gag shots. Get your ideas across by suggestion. In the same way that you regale your friends with an anecdote, set the scene, add the details, build up your story with short deft touches, hit the punch line and then retire quickly while your audience is still happy.

A picnic which stands out in your memory usually does so because of little things, something that somebody does or says. You remember the corn which was just extra sweet or the way the neighbor's little girl sat there eating solemnly until she simply couldn't swallow any more. Fill your picture with these things and your backyard adventure will be a bounty indeed—as satisfying a picture as any trip to vacationland.

Filming on the farm

[Continued from page 314]

of doing them. Last year, Type A Kodachrome being unavailable, I was obliged to use outdoor film throughout. With it, on the indoor scenes, I used two No. 2 blue-glass flood bulbs in reflectors, plus sunlight and the overhead fluorescent lighting fixtures which were part of the farm equipment. The daylight bulbs were used to boost the shadow areas, with sunlight giving the chief illumination. The best scenes to take are those near large windows even if they face north for sky light only.

Barn shots are another problem, since few barns have large windows or fluorescent lighting. My barn shots had neither but the small windows were numerous and faced the south; thus, during milking, the sun shone in at a very artistic angle. I laid my two reflectors on the floor to light the underside of the cows, leaving the overhead background a soft black shadow. This set off effectively the lovely color of the Guernsey cows.

Use closeup and semi-closeup shots in the barn. They are easier to light and more interesting than one long shot which is likely to be murky and unattractive. Read the exposure for every shot and measure the distance with each change of angle. Change your angle often and don't take too much on any one scene.

Include people wherever you can. For any occupation showing people at work creates human interest for you and your friends, even though they do

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ALL AMATEUR

ELSEWHERE in this magazine readers will find a full-page announcement of the rules governing Movie Makers selection of the Ten Best Amateur Films of 1948. Accompanying this simple ten-point plan is an official contest entry blank. We believe that hundreds of you will want to use it, to forward *your* film for rating in this oldest and most honored competition of amateur filming. For the many — and most welcome — newcomers to our hobby, a brief biography of our contest may be of interest.

Movie Makers selection of the Ten Best Films of the Year was initiated by this magazine in 1930. The selection was called at that time what it genuinely and simply was: The Ten Best *Amateur* Films of the Year. The films judged and honored were all made for the fun of it.

It soon became apparent, however, that experienced amateurs could, on occasion, produce films on specialized subjects for gain. Doctors and dentists were making pictures related to their professions and using them directly or indirectly for gain. Teachers were doing likewise, as were scientists, architects and advertising men.

Yet no one of these filmers, in Movie Makers judgment, could reasonably be classed as a professional cameraman. For no one of them, *as yet*, was making the majority of his income from motion pictures. After careful consideration, their work was accepted and judged in the Ten Best selections along with the rest. The first such picture to place (a distinguished medical reel) was honored in 1932.

Developments from then on came swiftly. Increasing numbers of un-amateur yet still non-professional pictures were submitted annually for evaluation in Movie Makers Ten Best selections. By 1935, in recognition of this trend, our official designation of the films thus honored became: The Ten Best Non-Theatrical Films of the Year.

In 1936, the joint nature of the competition was further recognized and clarified. Amateur films—those *not* made for compensation of any kind—were called General Class films. Other films—those made for compensation, *on either a non-professional or professional basis*—were called Special Class films. In the contest rules, a certain fixed number of places, to vary over the years from one to three, were allotted Special Class films among the Ten Best; in the Honorable Mention category they competed with amateur films on their own merits. In 1937, the Hiram Percy Maxim Award was established, and competition for it was limited from the start to General Class pictures. Thus, over the years, have our Ten Best rules and selections developed.

But the changing character of non-theatrical filming has developed during the same period. Few, if any, amateur filmers are now interested in making pictures for gain—even non-professionally. The production of such films is now big business, carried on by elaborately equipped, highly trained and well paid professionals. Their product, for better or for worse, has lost the amateur touch. As such, it no longer belongs in competition with true amateur movies.

Movie Makers has recognized this development by barring all Special Class pictures from placement among the Ten Best Films of 1948. While such productions may still compete for Honorable Mention, the year's Ten Best films will be once again the year's Ten Best *Amateur* Films.

Thus, matching the developments of their day, our Ten Best honors have now gone full circle. Once again, they are ALL amateur!

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Founded in 1926 by Hiram Percy Maxim

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The Amateur Cinema League, Inc., sole owner and publisher of MOVIE MAKERS, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Five dollars a year.

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not know the actors. For example, show your friends as spectators in the milking scenes, in the pasture, feeding the animals, driving in the cows or helping to gather the vegetables for dinner.

Any farm, large or small, will have lots of movie material for an average length film. On the small farm you may have to use more imagination when looking for your shots, but don't give up. My first farm picture was just such a one. I took shots of the farm family in their everyday occupations, such as caring for their kitchen garden, canning its produce, picking various wild berries, preparing them to eat or preserve and finally at the "old swimming hole."

On the large farm, beware! For you will be tempted to take in too much, both in length of shots and content. If you find yourself doing this, stop and think twice. Film is hard to get and expensive. And, worse yet, your film will become cluttered with overlong footage, poor shots and too many subjects. Don't bore your future audience. Make them want to come back for more of your farm film.

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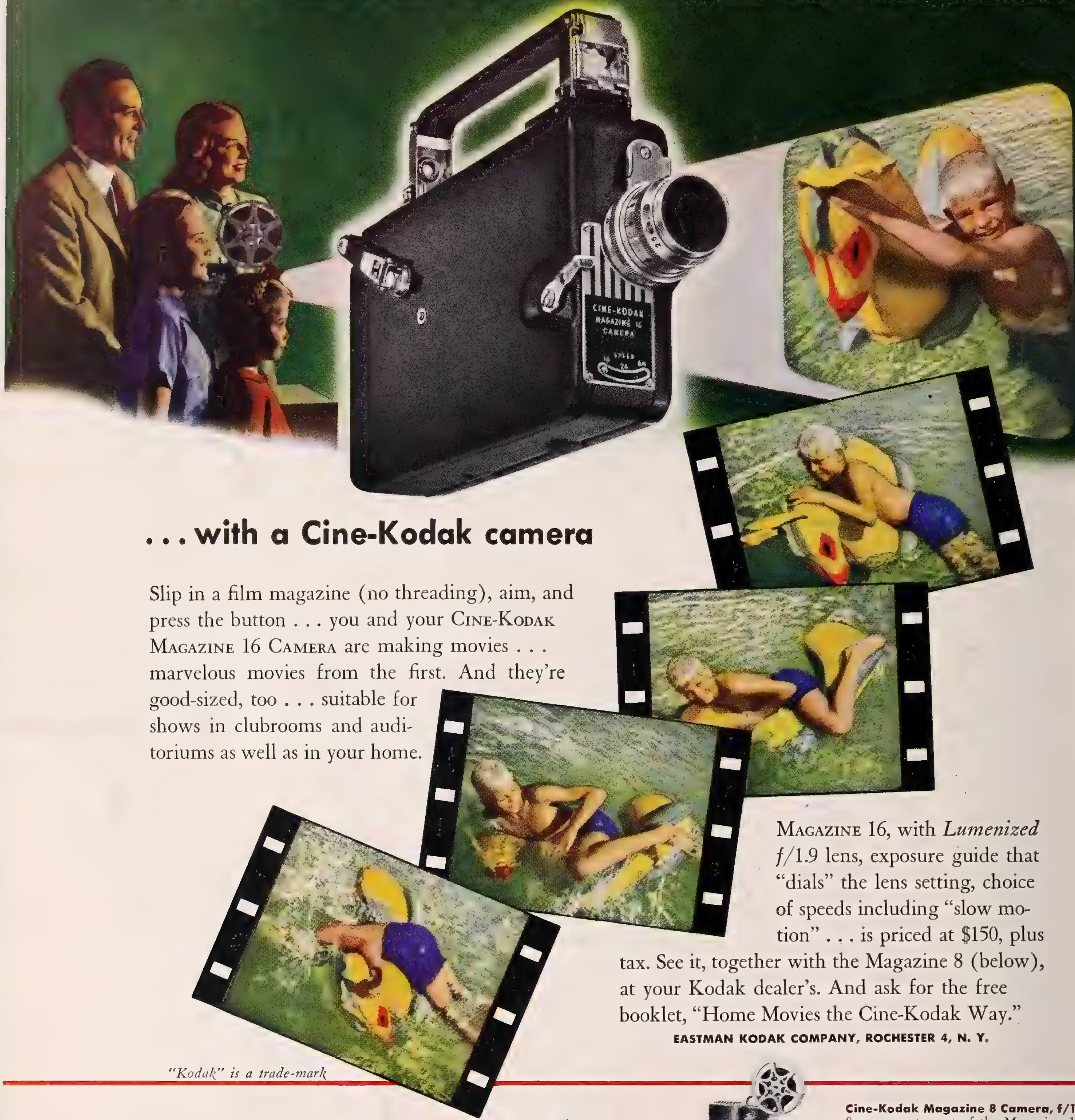

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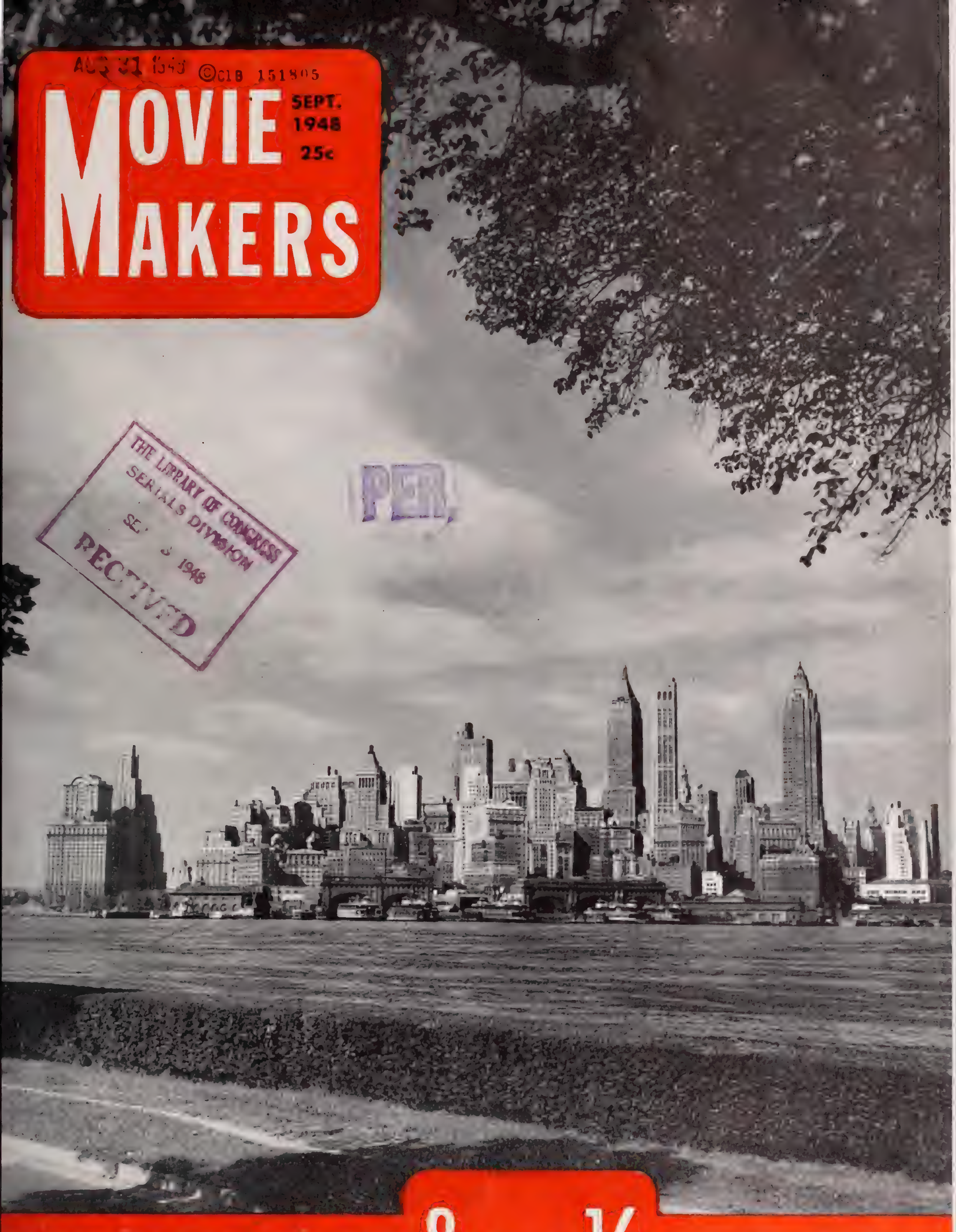

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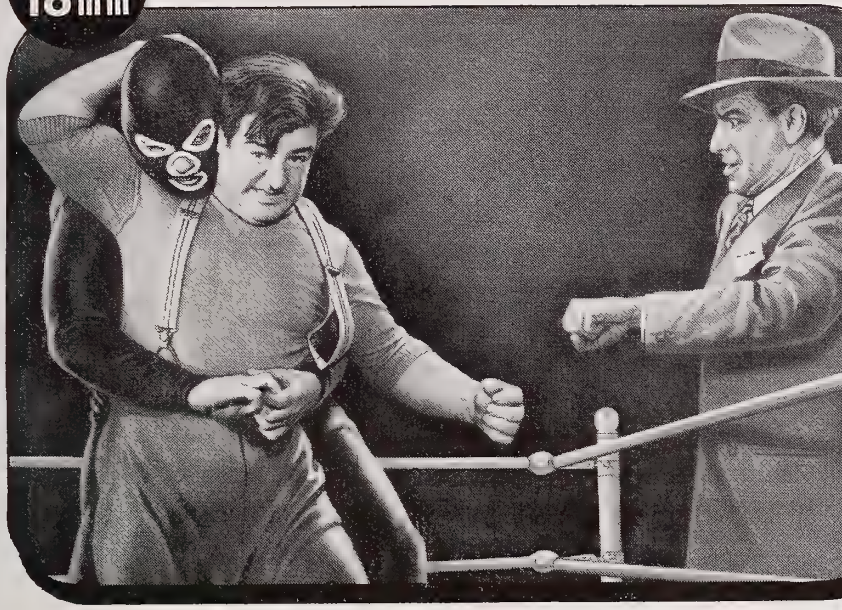

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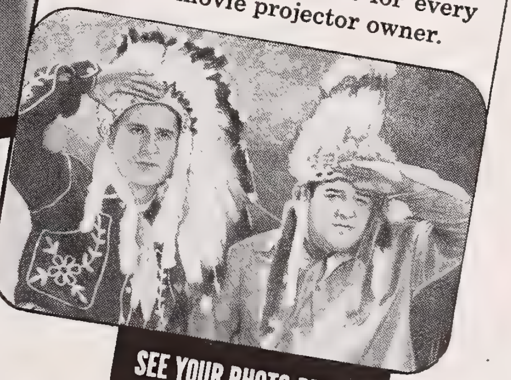

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Published Every Month by
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September 1948

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CHANGE OF ADDRESS: a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

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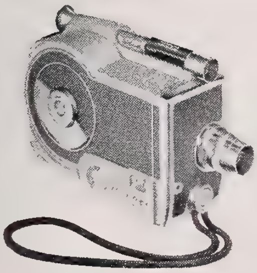

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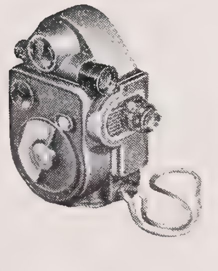

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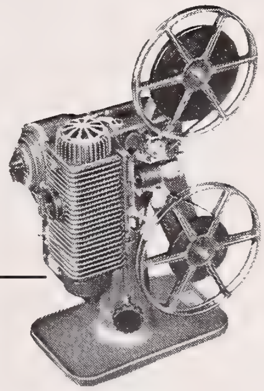

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Closeups—What filmers are doing

PEOPLE have, of course, been traveling like crazy. In our companion column, *The Reader Writes*, you will read some of the reports first hand. We have here a number of other odds and ends to add to the record.

GEORGE MERZ, ACL, having survived the ordeal of *two* winter vacations, has been touring the western National Parks. Reports he ran into both Frank E. Gunnell, FACL, in Yellowstone, and Stan Midgley, ACL, at Mesa Verde. Mr. M., he writes, was hiding behind a full month of beard but was recognized immediately by his mad method of hanging over cliffs and other scenery.

ROBERT F. GOWEN, ACL, of Ossining, N. Y., also did the canyons, Las Vegas, Hollywood, Santa Barbara and Monterey, but without running into anything familiar but the film shortage. Sent us a hurry call for a trailer, at which we laughed hollowly and advised him to get in touch with Ralph E. Gray, FACL.

NEARBY—apparently *any* place is regarded as nearby in the Far West—Mildred J. Caldwell, FACL, of Los Angeles, has been passing the summer behind the PBX switchboard and information desk of the Ahwahnee Lodge (hotel?), in Yosemite National Park. She reports (surprise!) that it is one sweet place for pictures.

IN THE meantime, Arthur H. Elliott, ACL, of Chicago, fled the mounting shame of both Windy City baseball clubs and betook himself to Hawaii to forget it all. He reports shooting over 4,000 feet of Kodachrome—which may be where all the film is.

HERE in New York we have been dawdling out the summer doldrums, enlivened by visits from near and far. John H. O'Harra, ACL, second president of the lively Dayton Amateur Cine Club was on for the National Cash Register Convention.

From San Francisco came Frank Stauffacher, ACL, on a talent hunt for his Art in Cinema programs of the city's Museum of Fine Art. We suggested seeing Maya Deren, just back from Haiti with new footage, and Amos Vogel, of New York's burgeoning Cinema 16.

Andrew O'Rear, ACL, of Los Angeles, was also in town, with greetings from Charles J. Ross, ACL, Fred Evans, FACL, and others of the West Coast coterie.

SPEAKING of New York reminds us to tip you off on the source of all those fine frames comprising the picture story, *Manhattan Movie*, on page 354.

They are only a small sample of the sparkling cinematic studies corralled in *New York Calling*, an 800 foot 16mm. sound on film survey of Bagdad on the Subway. Produced and distributed by the Motion Picture Bureau, of the New York Central System (under the direction of Frederick G. Beach, FACL), the picture is yours for the asking—*if you can guarantee a formal group screening*. Address your requests to the bureau, c/o N. Y. Central System, 466 Lexington Avenue, New York 17, N. Y.

WE NOW have the details on the 1949, or fifth, motion picture contest for amateurs to be sponsored by the American Humane Association—following our announcement of the 1948 contest results in this place last month.

Two hundred dollars will be the official first award in 1949, with other cash prizes promised if, in the opinion of the judges, they are merited. Because of the technical problems of duplication and non-theatrical distribution of the award winning films, the contest will be limited to 16mm. entries only. The closing date is March 31, 1949.

The official rules and entry blank may be had on application to: Motion Picture Contest, American Humane Association, 135 Washington Avenue, Albany, N. Y.

PERHAPS the printing was blurred or the light dim on the sign at the door of the Brooklyn Amateur Cine Club meeting. In any case, here was this nice old lady peeking in the door with fascinated interest—but, when club president Charles Benjamin, ACL, invited her to join them, she recoiled with a fierce disapproval.

"Certainly *not*, young man! I think it's shocking to form these *crime* clubs —even if amateur!"

"B-b-but, Madam," stammered Mr. Benjamin, "this is a movie club, not a crime club."

"Nonsense!" snapped the old lady. "Look at your own sign: *Brooklyn Amateur Crime Club*!"

Sometimes they look as if they were pasted on!

DISAPPOINTING, isn't it, the way the people in home movies often look flat and unreal—as if they had been cut out and pasted on the background.

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TIPS ON TITLES—If you're taking shots in the country this fall, you might try cutting out large cardboard letters for your lead title, and pegging them on the side of a hay stack. Paint the letters white, to show up against the hay.

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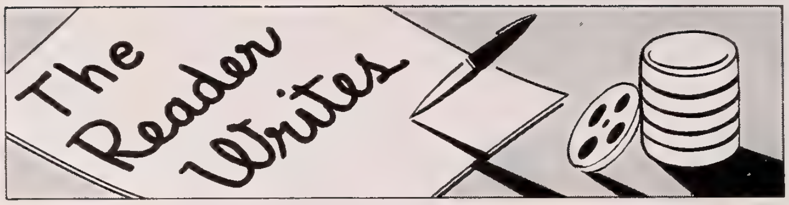

This department has been added to MOVIE MAKERS because you, the reader, asked for it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

LIKED IT . . . BUT LATE

DEAR MOVIE MAKERS: *Now* you come out with an article on Yellowstone! Why, oh why in the month of July, when thousands of us have had our vacations in June?

My vacation was spent in Yellowstone in June, but did *I* think of slow motion or sunset scenes behind the geysers? No! Not till I read the July MOVIE MAKERS.

Otherwise, your mag is swell, and I can't and won't miss getting my copy of it.

RAY L. DILLON
Denver, Colo.

MOVIE MAKERS carried twelve definite travel articles in its four summer vacation issues. We regret that it did not seem practical to print them *all* in June.

HELPFUL ARTICLES

GENTLEMEN: Being one of your newer members, I want to compliment you on the very helpful travel articles appearing in your magazine.

I have been making amateur travelogs for several years. Now I find it very refreshing to be able to read a magazine that deals only with movies; by keeping them on file, with helpful articles properly indexed, I should eventually develop an interesting addition to my cine library.

LARRY RANDALL, ACL
Chicago, Ill.

Sincere thanks to reader Randall. As a new member, he should be interested to learn that each December number of MOVIE MAKERS carries a complete index of the year's articles.

ARIZONA AND THE AMATEUR

DEAR EDITOR: May I have the courtesy of your columns to advise other amateur travel filmers of the treatment I received in Arizona this summer.

I arrived in Flagstaff on June 16, presented myself at the Chamber of Commerce and was assured of cooperation in filming their 20th Annual All-Indian Pow-Wow. But when I returned on July 1, I soon learned that, in spite of advertising this as a mecca for amateurs, amateurs are given no decent chance to take pictures. Later, I found the same attitude throughout the State.

Therefore, what? I think that amateurs should be warned to stay away from Arizona *except* in the National Parks—where the Park Service people give all help possible.

RALPH E. GRAY, FACL
North Rim,
Grand Canyon, Ariz.

TOO MANY ADVS AGAIN!

GENTLEMEN: Up until receipt of the August issue of MOVIE MAKERS I was thinking seriously of letting my membership in ACL expire. For two reasons: first, because I do not have a camera at the moment: and, second, because I have not been impressed with the magazine in view of the large volume of advertising contained therein.

However, the August issue has taken a turn for the better. . . . In the hope that future MOVIE MAKERS will contain as many interesting articles as August and less advertising, I am enclosing my check for next year's dues.

CLYDE BARNETT, ACL
Elizabeth, Penna.

Speaking for the editors, we can promise member Barnett the interesting articles, all right.

Controlling our advertising manager, however, is a more difficult problem. We have repeatedly urged him to take it easy, even to take a month's vacation—with pay!

But, being young and headstrong, he clings stubbornly to the idea that the more advs the more income, and the more income the better magazine, editorially, we can publish. . . . Could he, by any chance, be *right*?

CHEERS FOR DENVER

DEAR MARKLEY PEPPER: Thank you for your grand article, *Welcome to Denver*, in the August MOVIE MAKERS, just arrived.

It makes me feel truly welcome to my birthplace, and I yearn to be back there with you this summer in "God's Country." You've done an excellent job on a magnificent subject.

HARLAN M. WEBBER, ACL
Schenectady, N. Y.

AMBASSADORS OF ACL

DEAR MOVIE MAKERS: While on vacation in Utah, my husband and I had the extreme pleasure of meeting two Hiram Percy Maxim award winners in the persons of Mr. Al Morton, FACL, and Mr. Ralph E. Gray, FACL. We were treated very kindly by these two fine gentlemen and by Mrs. Morton.

We were also invited by Mr. Morton to see his pictures, *Call of the Canyons* and the 1947 Maxim Award winner, *Adventure on the Colorado.* It wasn't difficult to see why Mr. Morton was considered a fine movie maker. We were completely enchanted.

Merry Delaurenti
Renton, Wash.

Our warmest thanks to Mrs. Delaurenti for her charming and gracious report. . . . The ACL is perennially proud of its many able ambassadors without portfolio.

SAMPLE COPIES OFFERED

Dear Sirs: Thanks for the copy of Movie Makers. I get letters from many papers and magazines, but they fail to send sample copy even when I ask for them. Your mag looks very interesting and I will subscribe for one year.

W. E. Cummings
Bell, Calif.

A free sample copy of Movie Makers is available immediately to any reader (or friend of a reader) on request.

PROBLEM, NOT PLEASURE

Dear Sirs: Due to the fact that 8mm. Kodachrome is next to impossible to purchase here in Toledo, making it a problem rather than a pleasure to carry on my movie making, I have decided to dispense with the hobby entirely until such time as film is more plentiful.

The idea of making weekly rounds to most every camera shop in Toledo begging for film, only to get the same answer every week, "Sorry, we are just out, but we may have more in a few days," to me this is the BUNK!

John M. Glesser
Toledo, Ohio

Questions AND Answers

Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers,* c/o Movie Makers.

Dear Q & A: In taking pictures of my two children I meet the same problem that I'm sure many other movie making parents encounter. How in all conscience do you keep these jumping jacks in focus, front to back, especially with a focusing lens?

Pete Nielsen
Ponca City, Okla.

A focal setting of 25 feet on your regular lens will give you a depth of field from 7½ feet to infinity, at the usual Kodachrome exterior exposure of *f*/8. However, for the most extreme extension of the depth of field at any given aperture, you should focus on the hyperfocal distance. At *f*/8 on the 1 inch lens this is 10¾ feet, which, when focused on, will increase the depth of field to approximately 5 feet to infinity. A table of hyperfocal distances can probably be obtained from your camera manufacturer.

ANIMATED MAPS

Dear Sirs: I have recently returned from a trip to Mexico and would like to include in my trip footage a map on which the route is shown by an advancing, or animated, line.

Please advise the size of map to be used, the length to extend the line for each frame-by-frame exposure and how long this insert should remain on the screen.

Wm. Millmeister, ACL
Petaluma, Calif.

Begin with your last question first—how long you want your insert to remain on the screen. Let's say 5 seconds as an average.

Now, at 16 frames a second, translate this into the number of frames requisite to this screen time—in this case, 80. If, then, the line to be traced on the map is 8 inches in length, each segment of it should advance 1/10 of an inch through 80 frames of exposure.

The size of the map is not important, as long as it can be legibly filmed.

THE SWAP SHOP

In this column Movie Makers offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop,* c/o Movie Makers.

DANISH-AMERICAN

Dear Swap Shop: I would like to get in touch with Danish-Americans or others in the United States interested in exchanging 16mm. films of our two countries.

John Broe, ACL
11 Nedertoften
Vanlose
Copenhagen, Denmark

FILMS FROM HOLLAND

Gentlemen: Would you be so courteous as to put a note in the next issue of Movie Makers announcing that the undersigned Federation will welcome hearing from secretaries of amateur movie clubs around the world concerning a possible loan exchange of films between our groups.

D. Knegt, ACL
Secretary
Federation of Dutch Amateur
Cinematographers
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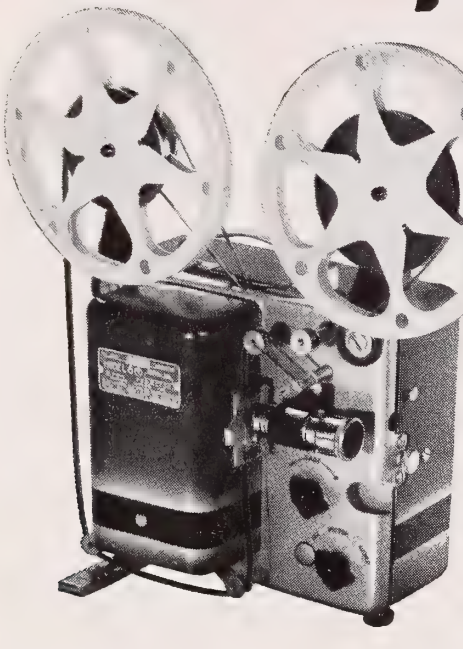

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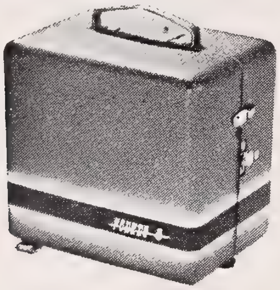
complete with f1.6 lens and 750 watt lamp.



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3—No gears!
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13—Non-moving aperture framing device!
14—AC-DC operation!
15—Centralized controls!
16—Semi-automatic, fingertip tilting device!
17—No film loop needed!
18—Double claw movement!
19—Most compact! Height: 8¾", weight: 12½ lb.
20—Built-in cord compartment!

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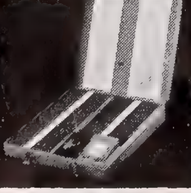
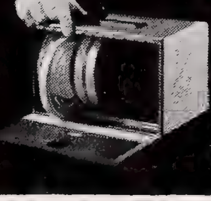


VIEWER SLIDE FILE NO. 255 built in electric viewing easel; file illuminator; full width compartments, cushions, angle setting rests; holds 510 2x2 slides.



EJECTOR FILM LIBRARY CHEST featuring push button reel ejection and cabinet stacking. No. 812 holds 12 8mm 200 ft. reels; No. 4812 holds 12 of any combination of 8mm 200 ft., 300 ft., 400 ft. reels; No. 1612 holds 12 16mm 400 ft. reels.

FILMING IN THE FALL

MARTIN E. DRAYSON

How to plan, compose and expose your cine study of autumn's splendor

16mm. scenes by Martin E. Drayson

AUTUMN! Season of enchantment! Waning greens, vivid scarlets, glowing yellows and crimson! The ballet of leaves in the sunlight! Bright clouds scurrying across depths of blue and flooding the landscape with silver light! The sere and yellow leaf floating on the moving stream.

Possibly the ideal subject for a movie adventure, autumn beckons irresistibly. Everywhere, on the hills and in the valleys, on mountain lakes and in the city parks, the maturity, the poignancy and the full-blown, bronze beauty of autumn await the movie maker.

How best to pictorialize the glory and languor of a brilliant fall day? Perhaps you will prefer to begin your film record with a series of eye-filling and provocative reflections in the water? Gorgeous landscapes, individual trees, skyscapes and brilliant foliage all upside down—mirrored in the placid water of the mountain lake. Autumn interpreted as an inverted bowl of red and gold and blue!

Or a brisk wind sequence? Bright reds and yellows dancing furiously in the wind—like the fanning of flames. Dark branches hard swaying. Silver clouds racing across the sky. Leaves drifting down through bare branches and blowing across the lawns, piling up around tree stumps and in the corners of old fences. Wind sweeping furiously the surface of the water. Such a sequence, especially when filmed at eight frames a second, is lively and stimulating.

Follow this with a contrasting sequence of quiet scenes: leaves fluttering gently and with the light coming from behind in order to obtain a maximum brilliance of color saturation. Aim at the lofty treetops scraping the blue heavens; pan downward slowly and let the camera come to rest on a previously selected composition of leaves in closeup. Include leaf clusters, some in full sunlight, some silhouetted against the sky. Black branches and tree trunks are important accents amid the shower of golden leaves. End this sequence with several well chosen sky and cloud shots, framed by tree and leaf foregrounds.

And, when the autumn day draws to a close, there are exciting sunset scenes to shoot. A good average exposure for these is *f*/5.6, if you can look at the sun without squinting. When the sun is almost ready to dip below the horizon, or if it is partly obscured by clouds, *f*/3.5 is usually correct. And once the sun has set, an opening of *f*/1.9 will catch the radiant beauty of the heavens bathed in the soft afterglow.

Although it is often a bit too dark at sundown for detail, you can obtain wonder- [Continued on page 376]

16mm. scenes by Hamilton H. Jones, FACL

LONG SHOTS, medium shots and closeups, they all should have a place in your autumn etude. But it will be the closeups, brilliantly lighted from the front, side or back, which will win your film its most heart warming applause from every audience.

Courtesy Empire State Building

Courtesy New York Central System

GRAND CENTRAL TERMINAL, above, one of two great gateways from the west, is here pictured from 39th Street and Park Avenue. North of it are 230 Park and the Waldorf-Astoria, with Empire State (l.) dwarfing midtown skyline.

Welcome to NEW YORK

JOSEPH F. HOLLYWOOD, FACL
Chairman, New York 8mm. Motion Picture Club

EAST SIDE? West Side? Or all around the town? These are points the visitor to our mammoth city might well ponder in looking for a place to begin his film record of Greater Gotham. For in filming New York City the problem is largely one of routing rather than shooting.

The tourist with only buses, taxis and subways at his disposal had best approach Manhattan methodically if he expects to lens all her lauded landmarks in the space of a few days. Scanning the skyline with erratic pans and weaving crosstown from the Hudson to the East River will prove both a waste of time and a waste of film.

Let's assume you have only twenty four hours in our metropolis, as is the case with many passers-through. The ensuing paragraphs suggest a streamlined safari that will take you past all the major sights in a day's time—a full day, to be sure, but it *can* be done. Appended to this itinerary for the filmer with more time, ambition and film is a list of side trips that camera craft can turn into colorful sequences.

BEGIN AT BATTERY

The Battery, at the south or lower end of Manhattan, is the logical spot to start your place study, for this is the section first settled and first seen from the water. Chances are you will be staying some place midtown, so corner a cab or hop a downtown subway that will take you to South Ferry (East Side IRT express to Bowling Green; West Side IRT local to South Ferry).

From one of the piers adjacent to South Ferry, you will board the excursion boat that runs to Bedloe's Island—the base of the Statue of Liberty. From the boat deck and the island you can get some breath-taking shots of the downtown skyline, as well as detail closeups of Miss Liberty herself. The subtitle: *Beloved hostess to a city and a nation, Liberty dominates the waterfront with her sovereign smile.*

WALL STREET AND CITY HALL

Returning from the Statue of Liberty trip, it is only a short stroll up Broadway to the famed canyons of Wall Street. A circuit of the financial and civic centers will net you such select shots as the site of the old Dutch Bowling Green, now a small park; the huge Custom House; famed Trinity Church—the antique tombstones of

Courtesy New York Convention Bureau

TRINITY CHURCH, founded in 1697, stands on the original site at Broadway and Wall Street. It is seen here from the northwest corner of the graveyard.

Courtesy New York Central System

CENTRAL PARK, sprawling northward from 59th to 110th Street, is pictured from RCA Building. Essex House, left, and Hotel Plaza bound Central Park South.

whose churchyard make fine closeups—at its most dramatic when taken from Nassau Street flanked by the buildings of Wall; the Stock Exchange, Subtreasury Building and Morgan's; Fraunces Tavern, where General Washington took leave of his troops; and from Fulton Street, the formal façade of historic City Hall. The subtitle: *Tradition and treasure meet in Lower Manhattan, where Wall Street leads to old Trinity Church.*

WASHINGTON SQUARE—GREENWICH VILLAGE

From City Hall Park it is a brief uptown subway jump to 8th Street (East Side IRT local to Astor Place; BMT local to 8th Street). Get off here and walk west into Washington Square. Frame your first shots through Washington Arch for effective composition.

The Square is a great place to catch human interest shots of nurses and their charges, Italian-Americans thrashing out the day's political problems over a game of checkers and the latter day Bohemians for which Greenwich Village is famed. Visitors during the first half of September will find in progress an open air art show around the Square that affords even choicer pictorial plums.

On the north side of the Square are lovely old Federal homes in the red brick fronts and gracious entries of which are preserved the classic charm of Early American architecture. Walking up lower Fifth Avenue in the warmer months, you will find scenes of alfresco dining that suggest a Paris boulevard more than a Manhattan thoroughfare. The subtitle: *The charm of Washington Square, the front yard of Greenwich Village, is pure Americana—while nearby cafés reflect a more European tone.*

FIFTH AVENUE—MIDTOWN—TIMES SQUARE

Any bus headed north on Fifth Avenue will take you up to 34th Street, where the Empire State Building stands; a nominal fee will admit you to the observation tower, some one hundred and two stories above the sidewalks of New York. From this tower you can film the greatest aggregation of engineering feats in the world, for no view in Manhattan matches the panorama that circles this loftiest of office buildings.

Proceeding up Fifth Avenue, clip on your pola filter en route and be ready to shoot the white marble library at 42nd Street, with its austere stone lions guarding the wide steps. After you have caught the library from several angles,

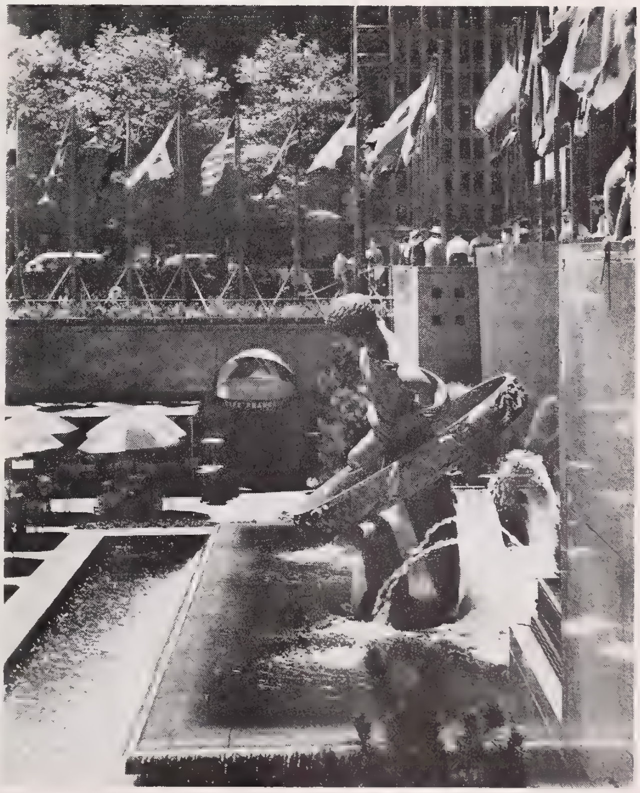
[Continued on page 374]

Courtesy Rockefeller Center

HEROIC SCULPTURE, feature of Rockefeller Center, is brilliantly exampled by giant Atlas before International Building.

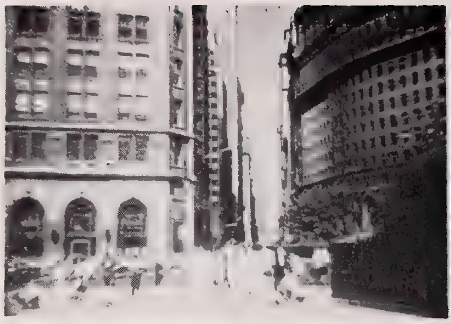
From the Battery to Bronx Park
these seven sequences will picture
the world's first tourist target
in one dawn-to-dusk trip

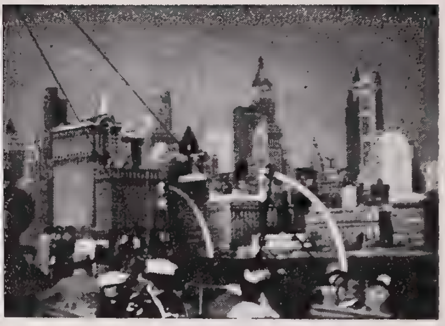
Courtesy Rockefeller Center

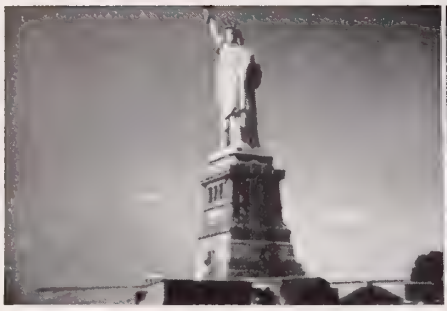


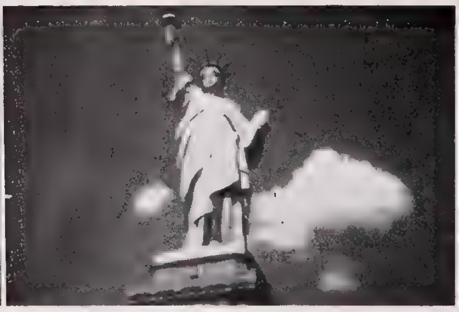
PROMETHEUS is a landmark of Rockefeller Center's lower plaza, a colorful outdoor cafe in the summer, a skating pond in winter. View is south in morning.

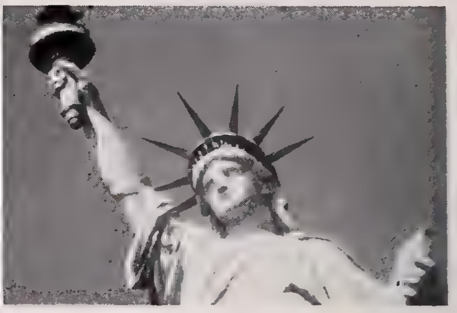
Manhattan Movie



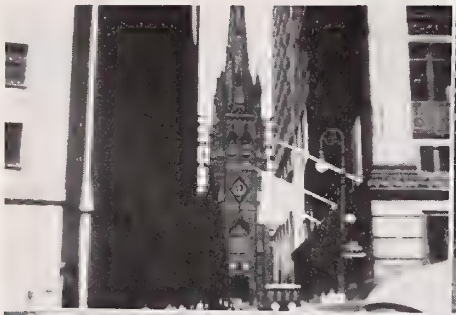


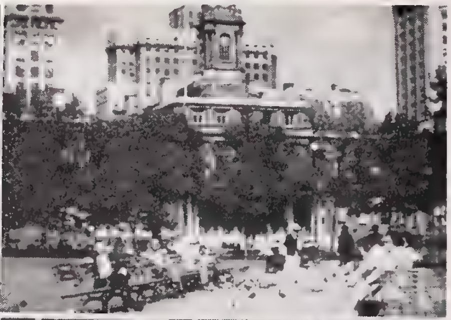


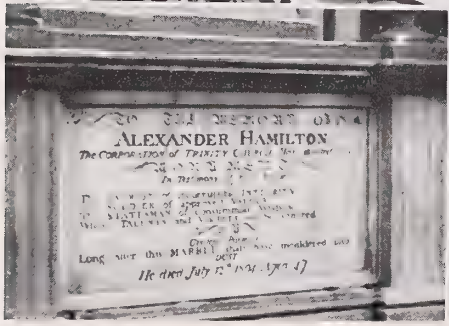




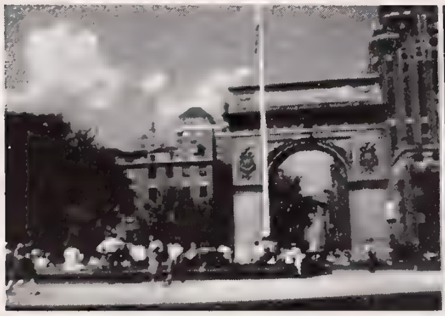
JUST SOUTH of Battery Park (above, 1) the boat leaves for Bedloe's Island and the Statue of Liberty. Keep ship's gear in the foreground (2) for effective framing of the skyline. The Lady Liberty (3-4-5) is pictured with 1, 2 and 4 inch lenses, beginning at the boat dock; a.m. shots at f/8.

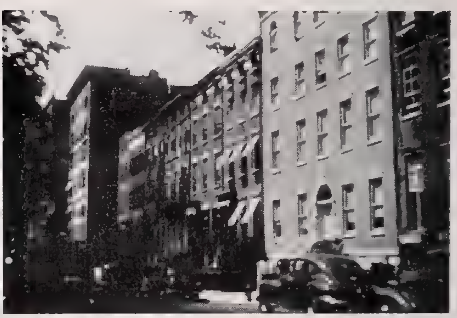


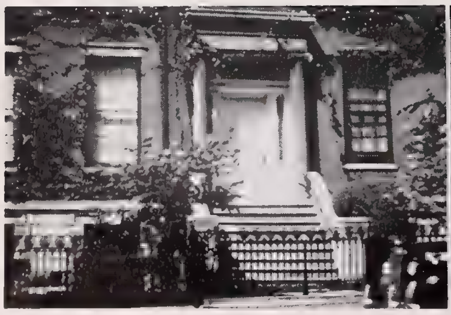


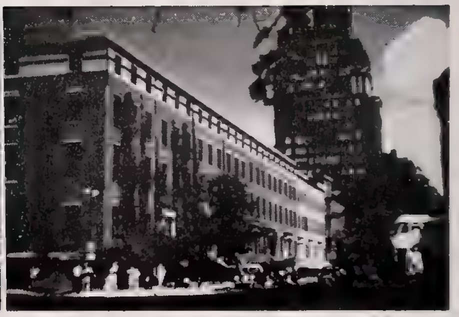

ALEXANDER HAMILTON
Long after this MARBLE shall have mouldered into DUST
He died July 12th 1804 Aged 47

DIFFICULT to film at any time, Trinity Church (1) is shown here in early a.m. with wide angle lens from Nassau Street. Hamilton (3) and Robert Fulton are among the illustrious dead in churchyard. City Hall (2) and park (4) are seen here in p.m. from southwest, but can be filmed as well in a.m.

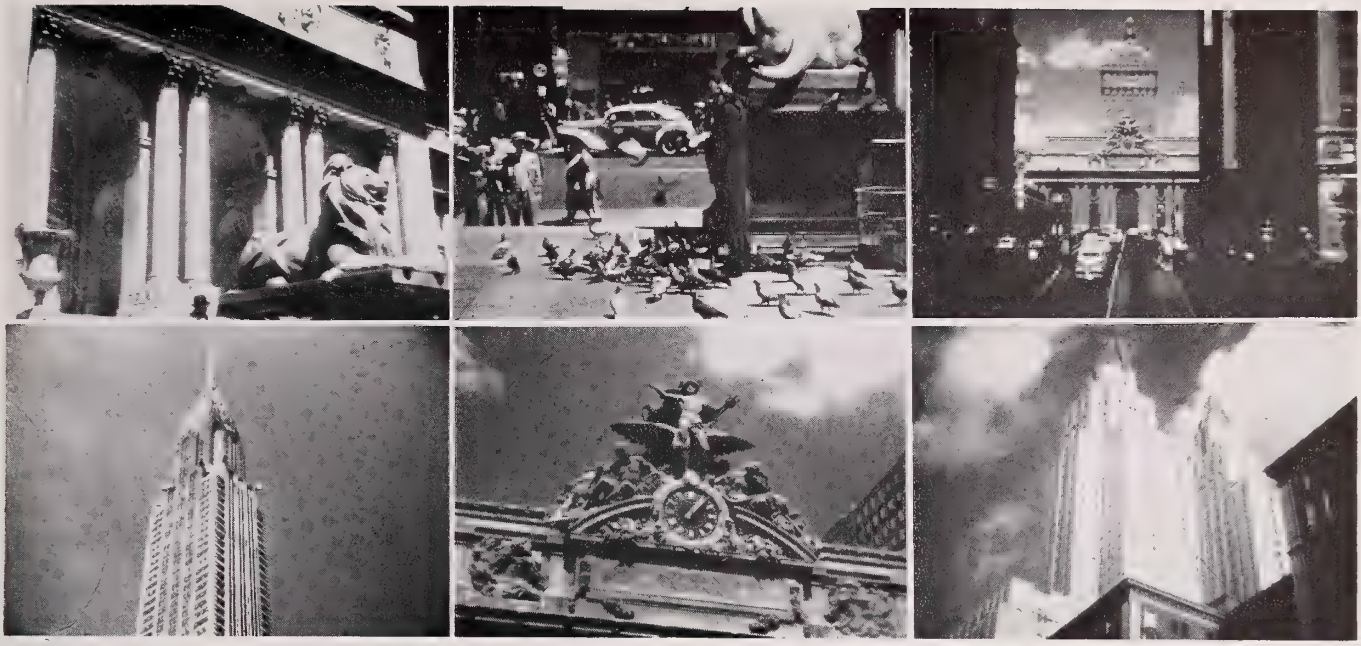




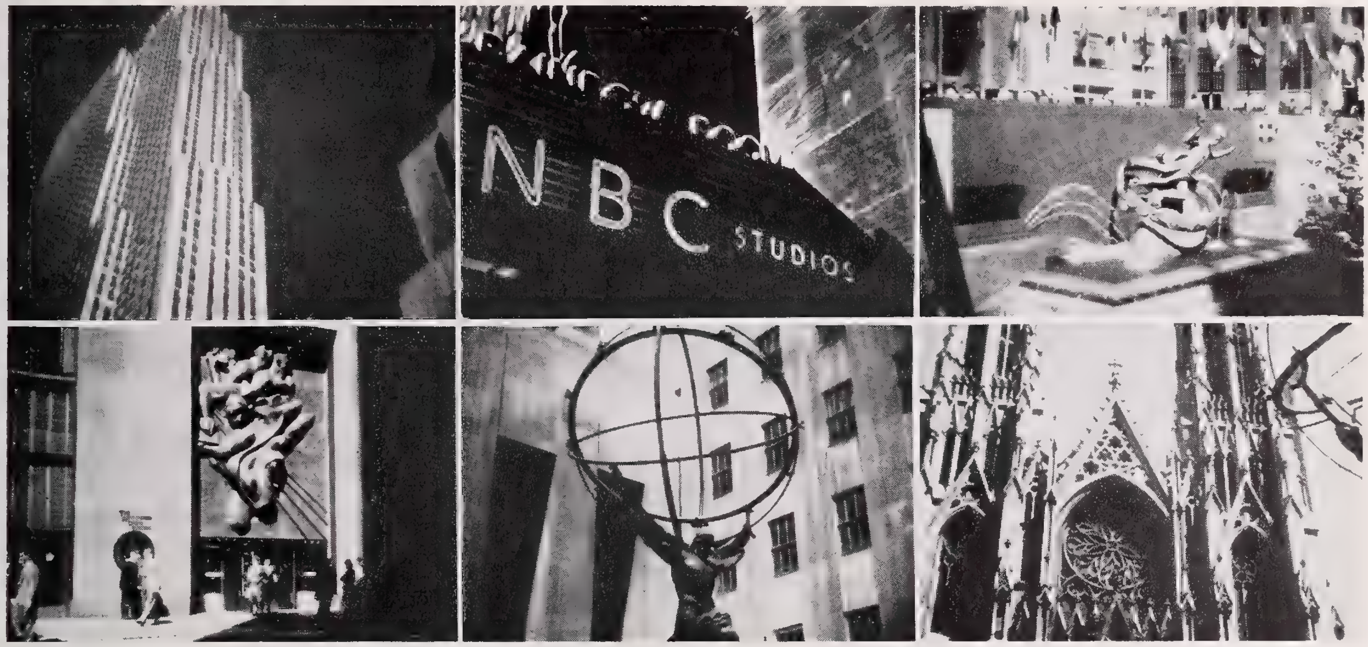




WASHINGTON SQUARE (1), spanning 5th Avenue at its southern end, is a landmark of Greenwich Village. Here, twice yearly are the outdoor art shows (2), and the gracious red brick and white stone of an earlier era (3-4-5). Square in general is best filmed in afternoon.

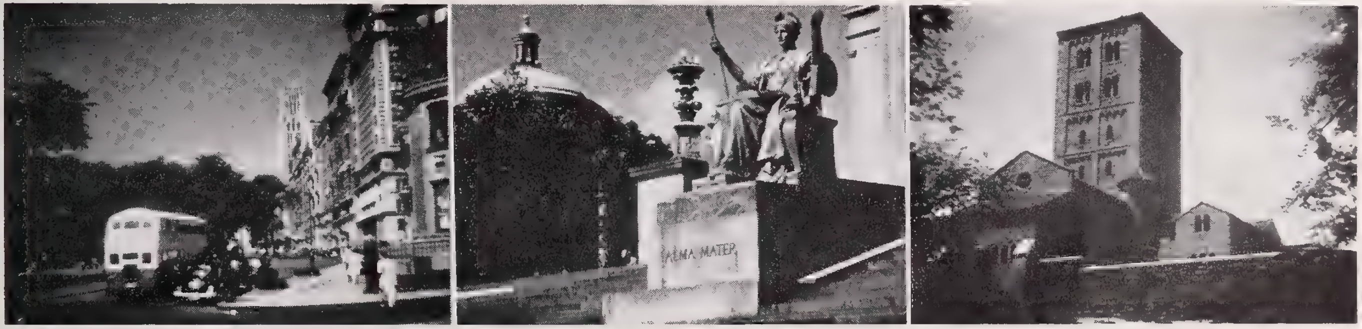


MIDTOWN MANHATTAN: The New York Public Library, with its famous felines (1-2), is a late a.m. subject best filmed with a pola-filter. Grand Central (3), a midday view, is pictured from 39th & Park, with detail closeup (5) a 4" tele scene from 41st. The Chrysler Building (4) is a.m. at 2nd & 45th, with Waldorf Towers seen p.m. from the south on Park Avenue.



ROCKEFELLER CENTER: The giant monolith of the RCA Building (1) is an a.m. shot from the south, while at its base are NBC studio entrances (2) and the Prometheus fountain in the lower plaza. Sculpture detail is a.m. on the Associated Press Building, Atlas a.m. in International Building forecourt, and St. Patrick's Cathedral p.m. in reverse angle from same spot.

16mm. scenes by Motion Picture Bureau, New York Central System



RIVERSIDE DRIVE: Flanking the Hudson on Manhattan's west shore, the Drive scenes are p.m. throughout. Riverside Church tower (1) is at 122nd Street, Columbia University (2) near 116th, with The Cloisters (3) a climax in Fort Tryon Park.

The Clinic

Pictures, plans and ideas to solve your filming problems

PROJECTOR PROP

During the summer I have been giving many away-from-home shows with my projector, some indoors and some outdoors on the lawn. One of the first things I discovered was that lawns are not usually level—nor, in fact, are the tables supplied me.

To correct this sidewise slant of the projector (and therefore of the screen image), I secured from the dime store an inclined plane doorstop. These come made in rubber or fashioned from wood and will provide a tilt correction, under the low side of the projector, of a fraction of an inch to nearly an inch.

The home wood-worker, of course, can easily fashion his own.

Reginald E. La Belle
Dalton, Mass.

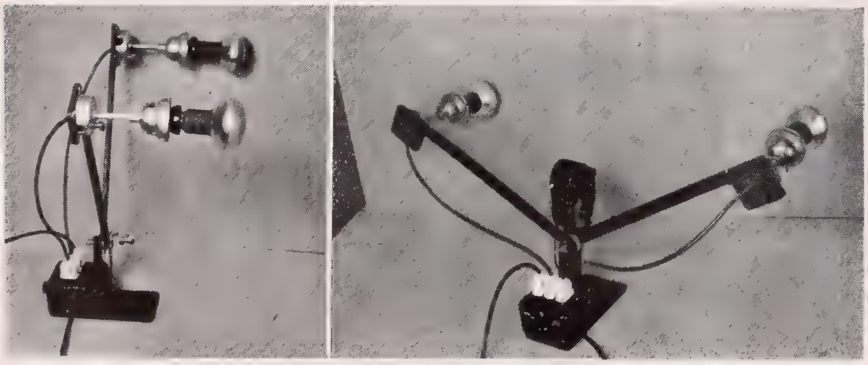
LIGHTING STAND

After reading various articles concerning lighting bars, both commercial and handmade, I wonder if your readers might be interested in an item of lighting equipment I put together some time ago.

The basic design is simple, as will be seen from the illustration. There is a sturdy base plate, extensive enough to balance the pull of the lighting arms. Mounted on it are a switch box and an upright; at the top of the upright are attached the two lighting arms, affixed with a lock nut so that they are adjustable in angle. At the base of the two arms is a tripod-screw seating for the camera, when it is desired to mount it integrally with the lighting bar. The lamps are RFL-2 Photofloods.

I believe the novel feature of my design is to be found in the three-way switch box used with it. At the center position, *all* lights are off. At the left position, current flows to any selected number of room-lighting units, whose illumination can be used for setting up and focusing, thus saving the flood bulbs. At the right position, the room lights are extinguished and the flood lights turned on for filming.

Corn. J. Bulte, ACL
Amsterdam, Holland



LIGHTING STAND, designed and homemade by Dutch amateur filmer, features a three-way switch, with Off, Room-light and Photoflood positions. Lamps are familiar RSP-2's.

SIMPLE TITLE DISSOLVES

For this effect you need a sheet of draughtsman's tracing cloth, which looks like thin, opaque celluloid. This material is transparent when placed over a clearly lettered title card, but it gives a fading effect when the card is moved away from it.

Mount the tracing cloth carefully and with no wrinkles over an opening slightly larger than your title cards, cut in a sheet of stiff cardboard or plywood. To dissolve one title into another, shoot normally with the first title card pressed against the tracing cloth, and then slowly move the title back a few inches until the lettering is indistinct. Now stop the camera and substitute the second card. Restart the camera, move this card slowly forward until it presses against the tracing cloth, and continue filming.

A number of special effects can be added to this basic dissolve. Try swinging the card away from the cloth, as if it was pivoted at one edge, and then swing the second one back into filming position. A variant of this would be the fall-away effect, in which the title seems to fall away from the tracing cloth as if held at the bottom edge. The ingenious movie maker, no doubt, will devise others for himself.

Neal Du Brey, ACL
Durban, South Africa

CONTRIBUTORS
TO

The Clinic **are paid from $2.00 to $5.00 for ideas and illustrations published.**

Your contributions are cordially invited. Address them to: *The Clinic*, Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.

NEW LAMPS FOR OLD

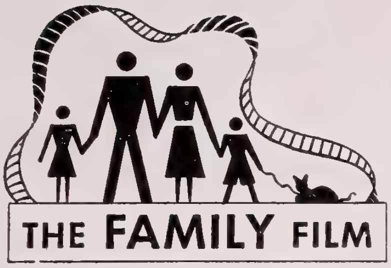
Many of the first projectors used 50 volt projection bulbs. Some of these bulbs are no longer available, while others are very difficult to obtain.

However, owners of these projectors can easily rewire them for use of the 110-120 volt lamps simply by removing the resistance that is wired in series with the bulb. Then obtain a bulb of the correct voltage and with the same type of base and the projector is ready to run.

This does not mean, of course, that you can jump up to the high powered and extremely hot units such as the 750 or 1,000 watt lamps. You should plan on using a bulb of the same wattage as the original or only slightly higher. Since the resistance wired into these projectors created a considerable amount of heat, removal of it should permit the blowing system of the machine to handle the slightly heavier lamp heat. You may also, on occasion, have to adjust the height of the projector socket for correct lamp alignment.

However, I have rewired both an early Kodascope 8 and a Bell & Howell 16, and both of them are working excellently.

Harrison A. Cooke, Jr., ACL
Simsbury, Conn.



A scissors scenario with ready-to-shoot subtitles

HERE, complete on this page, is a lead title with four subtitles for an early autumn study featuring your school-age youngster—or the child of a friend.

Scaled to fit small titlers, these subtitles may be brightened up with a colored border; or, if you want to double expose them over the relevant shots, simply have them photostated in reverse so that the type will appear white on a black background. A camera-to-title distance of eight inches will cover the total card area nicely. Use a five diopter supplementary lens with fixed focus objectives.

Follow the first subtitle with frames of the neighborhood children, books in arm, as they stroll down your street headed for school. Then cut or dissolve to a sequence of your own child as he leaves the front door, waves toward the house and saunters off somewhat reluctantly after them. As the boy approaches an open field, the fresh fall air is too much for him; he climbs the fence and disappears into the woods or over the horizon.

The second subtitle cues you for a sequence of typical youthful meanderings—throwing pebbles into a stream, scaling a tree, one-man hockey with a stick and puffballs or just lying back and looking up through the treetops.

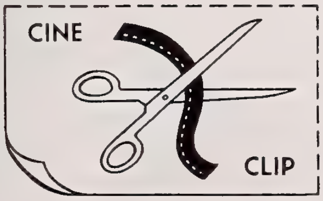
Subtitle three will herald your best Indian summer scenics as well as lush closeups of choice autumn crops and telephoto shots of small animals. Intercut them with reaction frames of the young star.

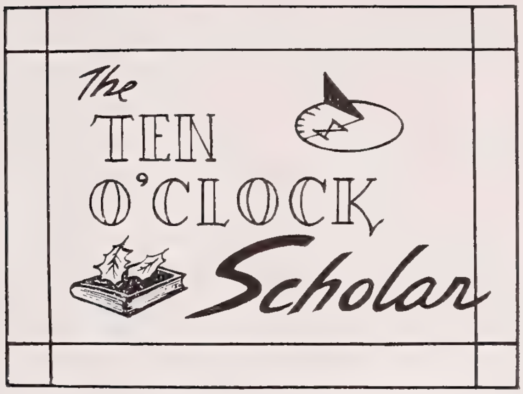
After your last subtitle, your junior gypsy looks at his watch, quickly brushes the burs and foxtails from his jacket and breaks into a run. Get a follow shot as he climbs back over the fence, and fade to the end as he sprints up the steps of the school.

Cine-Clip scenarios, another new Movie Makers feature, are unique in the amateur movie field. Comprised of a simple film plan, with lead and subtitles ready to shoot, they provide every needed picture part in one handy package.

The areas of the titles, *including the surrounding rules*, are of a size to be easily covered by your camera when used in conjunction with the typical small-card titler. In use, clip out each title just outside the rule, paste it on a white card of suitable size for your titler and proceed as usual.

Cine-Clip scenarios will be intentionally printed on pages which you need not hesitate to cut for fear of damaging other *editorial* material. Or, if you still don't wish to cut up your copy of Movie Makers, have the entire page photostated—and work from that. So, better grab your scissors, and let's get shooting!





**The end of summer finds
some youngsters eager
for school, while others
take the long way back.**

**With autumn in the air,
an oak desk stands
a poor second
to the great outdoors.**

**Nature conducts
her own classes in
esthetics and economy.**

**For all his wanderlust,
the wise young truant
knows there's lots to be
learned from books, too.**

EQUIPMENT SURVEY: 5

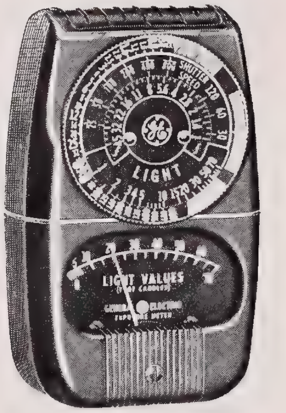
Here are the exposure meters, in MOVIE MAKERS fifth study of amateur movie goods

ADAIR & RHAMSTINE
Model: Electrophot 14-A
Sensitivity range: not given
Dial range: f/1.4 to f/32; 8, 16 & 32 fps; 2 to 1/1000 secs.
Reads: reflected light
Price: $15.05 tax inc.; case $1.50.

NORWOOD DIRECTOR

AMERICAN BOLEX CO.
Model: Norwood Director B
Sensitivity range: 2-30,000 ft. can.
Dial range: f/1.4 to f/45; 8, 16, 24, 32 & 64 fps; 140 to 1/1200 secs.
Reads: incident light; with Photogrid accessory reads reflected light.
Special features: three dimension Photosphere; high and low light readings; Photodisk accessory for contrast control readings.
Price: $32.03 tax inc.; disk and grid $3.69 tax inc.; case $2.50.

DEJUR-AMSCO CORP.
Model: DeJur Dual-Professional
Sensitivity range: .05-600 ft. can.
Dial range: f/1 to f/45; 16 fps; 120 to 1/800 secs.
Reads: reflected or incident light, by push of button
Special features: incident light button opens aperture to light cell, and changes f/ scale to foot candles
Price: $32.50 tax inc.; case $2.00.

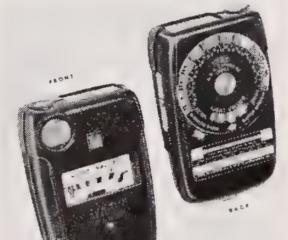


GENERAL ELECTRIC CO.
Model: DW-58
Sensitivity range: 0-7000 ft. can.
Dial range: f/1 to f/45; 16 fps; 120 to 1/800 secs.
Reads: reflected light; incident light through 3 accessory masks, at $.70 tax inc.
Special features: high, medium and low light readings; conversion hood to ASA Index for pre-Jan. 1946 models, $3.50 tax inc.
Price: $19.95 tax inc.; case $1.65.

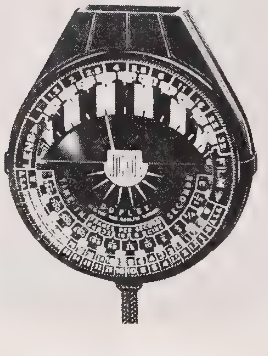
GENERAL ELECTRIC CO.
Model: PR-1
Sensitivity range: 0.4-4100 ft. can.
Dial range: f/1 to f/128; 8, 16, 24, 32, 48, 64 & 128 fps; 120 to 1/3000 secs.
Reads: reflected light; incident light through accessory hood, $2.50 tax inc.
Special features: pointer-lock button "remembers" reading on light scale; trident analyzer checks 4 to 1 brightness range; louver-coupled synchro-dial shifts automatically from high to low light readings; separate scales for still and cine readings.
Price $32.50 tax inc.; case $2.25.

SKAN
EXPOSURE METER
G-M LABORATORIES INC.
CHICAGO

G-M LABORATORIES, INC.
Model: Skan SM-1
Sensitivity range: 1.4-2000 ft. can.
Dial range: f/1.4 to f/32; 8, 16 & 32 fps; 30 to 1/1000 secs.
Reads: reflected light
Special features: 4 oz. weight
Price: $14.95 with case, tax inc.



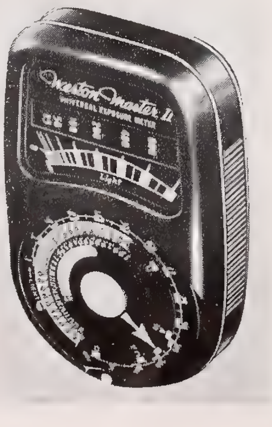
G-M LABORATORIES, INC.
Model: Skan DeLuxe SM-2
Sensitivity range: 0.4-1600 ft. can.
Dial range: f/1 to f/45; 8, 16 & 32 fps; 120 to 1/1200 secs.
Reads: reflected light
Special features: viewfinder frames scene scanned by meter; high and low light scales, interchanged without separate baffles; integral memo space for recording 9 average movie exposures at 6.5 to 1600 foot candle light values.
Price: $19.95 with case, tax inc.



HICKOK ELECTRICAL INSTRUMENT CO.
Model: Hickok Duplex
Sensitivity range: 0.3-3077 ft. can.
Dial range: f/1 to f/32; 8, 16, 32 & 64 fps; 3 to 1/1500 secs.
Reads: reflected light
Special features: light pointer reads directly in f/ stops; hollow cell cavity cuts internal reflections.
Price: $26.75 tax inc.

SEARS ROEBUCK & CO.
Model: Tower
Sensitivity range: not given
Dial range: f/1 to f/44; 16 fps; 60 to 1/1000 secs.
Reads: reflected light
Price: $14.95 plus tax; case $1.40.

WESTON ELECTRICAL INSTRUMENT CORP.
Model: Master II Universal
Sensitivity range: 0.1-1600 ft. can.
Dial range: f/1.5 to f/32; fps read from shutter speeds; 100 to 1/1200 secs.
Reads: reflected light; incident through Invercone accessory, $3.00.
Special features: high and low light scales shift automatically with louver over scanning lens; A-C and U-O positions on dial check color, BW brightness range.
Price: $29.67 tax inc.; case $2.00.



WESTON ELECTRICAL INSTRUMENT CORP.
Model: Master II Cine
Sensitivity range: 0.1-1600 ft. can.
Dial range: f/1 to f/22; 6, 8, 12, 16, 24, 32, 48, 64 and 96 fps.
Reads: reflected light
Special features: high and low light scales shift with louver over scanning lens; adjusts for 1/30 or 1/40 second cine camera shutters.
Price: $29.67 tax inc.; case $2.00.

Weston Master II
CINE EXPOSURE METER
RELATIVE BRIGHTNESS

CHOOSING AN EXPOSURE GUIDE

Calculator? Extinction meter? Or the photoelectric type? Here's all you'll want to know about these exposure aids

JAMES W. MOORE, ACL

ON the opposite page, in *Equipment Survey 5*, MOVIE MAKERS presents a fact and figure study of photoelectric exposure meters. There are twelve of these instruments—including the one at bottom-left of this page—offered by nine manufacturers.

So that the new filmer may evaluate informedly the differing capacities of these instruments, we shall present in a moment a general discussion of the chief features of the photocell meter. Before going on to this, however, it is important, to a well rounded understanding of exposure guides, to consider briefly the other available types of exposure aids.

ON-CAMERA GUIDES

Perhaps the simplest—and withal, quite dependable—guide to exposure is that now built into the majority of amateur movie cameras. Basically, it is a calculator, combining in adjustable form two or more of the following factors: light intensity (bright, hazy, dull, etc.), types of scene (long shot, medium shot or closeup), angle of lighting (front, side or back), tone of subject (light, average or dark) and even such refinements as time of day and season of the year.

Such an on-camera guide is the excellent one pictured on this page. Similar exposure aids are offered in the packaging of all films now commonly used by the amateur. They should not be overlooked as too simple to be effective. For they *are* genuinely effective if the cameraman will develop the basically simple abilities of evaluating light intensity and direction.

OFF-CAMERA GUIDES

Other examples of exposure calculators—these in formats separate from the camera—are available by the dozen. As with the on-camera guides, they vary in the number and complexity of the variable factors which they can combine to arrive at correct exposure. But, by and large, being separate from the camera and relatively free of space limitations, the off-camera calculators are able to provide a more thorough coverage of exposure possibilities than the average camera guide.

A simple but quite satisfying example of the off-camera calculator is pictured herewith. Consisting of two calculating dials in a four page booklet, it offers an amazingly complete coverage of fundamental exposure variables for the amateur filmer. Included are Kodachrome and three 8mm. and 16mm. panchromatic emulsions in the film category; four light intensity conditions (bright, hazy, cloudy bright and open shade) for outdoor shooting; three Photoflood combinations (on the rear dial) for indoor work, running from 2 to 25 feet in light-to-subject distance—as well as the necessary *f/* stop variations for angles of lighting and tone of subject.

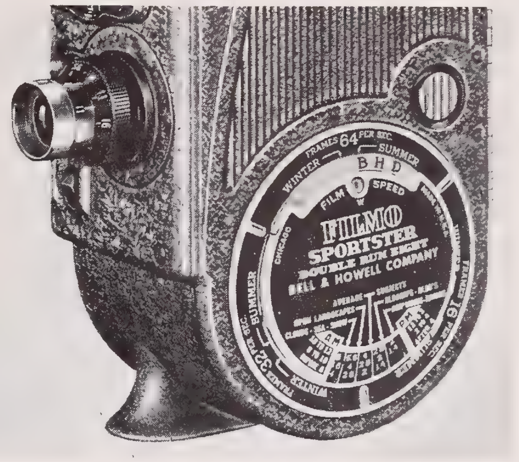
EXTINCTION METERS

Antedating the adaptation of the light-sensitive cell to exposure estimation, there was offered to the photographer for years a type of exposure meter known as an "extinction" meter. This designation stemmed from the fundamental

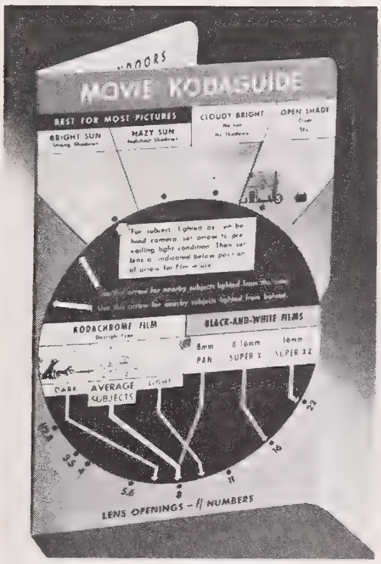
[Continued on page 376]

WARREN-NEW YORK, INC.

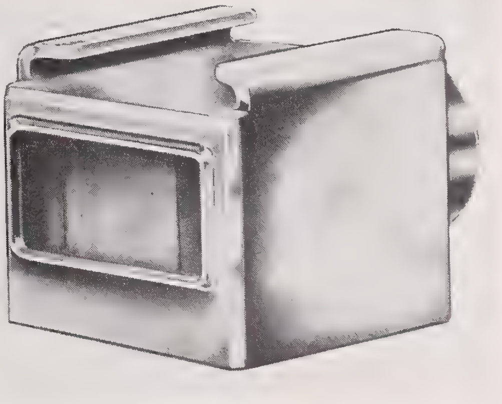
Model: Patrol
Sensitivity range: not given
Dial range: f/1.4 to f/45; 8, 16, 24, 32, 48 & 64 fps; 8 to 1/800 secs.
Reads: reflected light
Special features: designed to be worn on wrist.
Price: $16.50 tax inc.



ON-CAMERA GUIDES, ably exemplified above, are helpful exposure aids on majority of amateur movie cameras.



OFF-CAMERA GUIDES, in dial, slide rule or tabulated format, extend exposure aid usually offered by cameras.



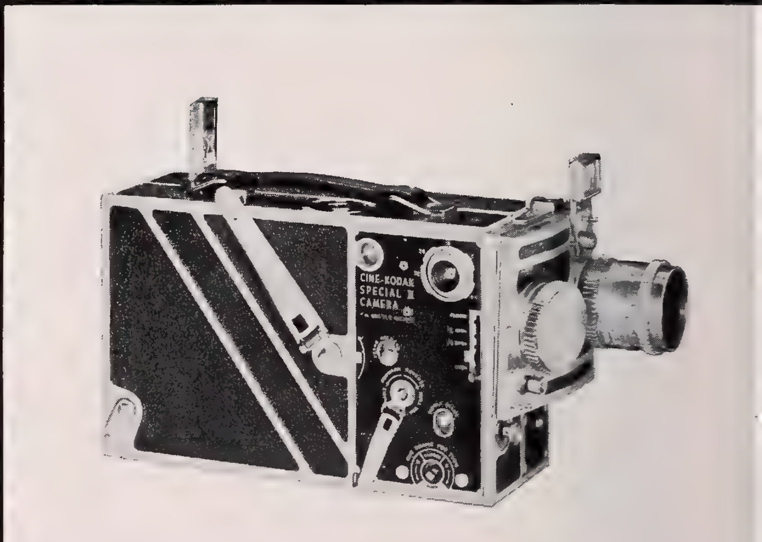
EXTINCTION METERS, shown in Universal Camera's Mercury, operate visually and preceded photoelectric type.

Cine-Kodak Eight-25 Camera The "Economy Eight" makes 20 to 30 scenes on a single, inexpensive roll of 8mm. film. Built-in exposure guide; full-vision finder; footage indicator; accepts lens attachments in easy-to-use Z mounts, fixed-focus f/2.7 *Lumenized* lens, fast enough for wonderful movies, indoors and out. Only $55, plus tax.

Cine-Kodak Magazine 8 Camera The camera that makes movies as easy as snapshots. To load, you simply slip in a magazine of film and close the cover—you're set to shoot! Four speeds; exposure guide; standard and accessory lenses, all served by an adjustable finder; fast f/1.9 *Lumenized* lens. $125, plus tax.

You're a better cameraman with a Cine-Kodak Camera

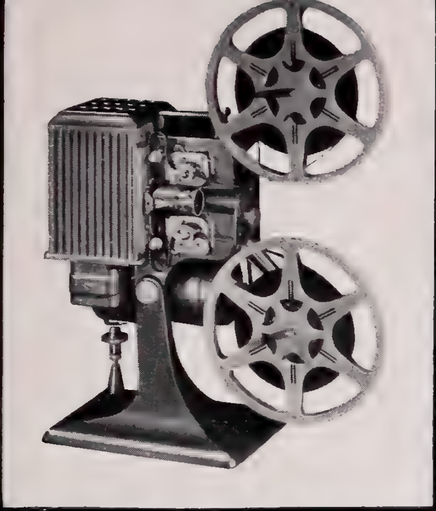
Cine-Kodak Magazine 16 Camera The 16mm. counterpart of the Magazine 8 . . . provides comparable movie-making features, including 3-second loading. Choice of speeds; exposure guide; adjustable finder; footage indicator; scene-length guide; accepts a full complement of accessories; f/1.9 *Lumenized* lens. $150, plus tax.



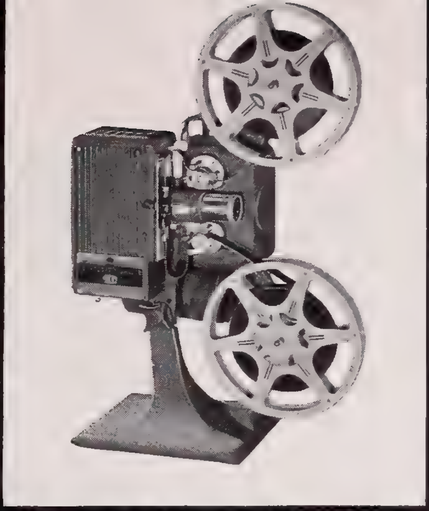
Cine-Kodak Special II Camera The new Special II meets the requirements of all fields served by 16mm. movies. No wonder it's the goal of every movie expert! Integral controls make possible scores of special effects—fades, dissolves, animations, masked shots, varied-speed movies, multiple exposures. With Kodak Cine Ektar f/1.4 Lens, $860, plus tax on lens only.

(Prices subject to change without notice)

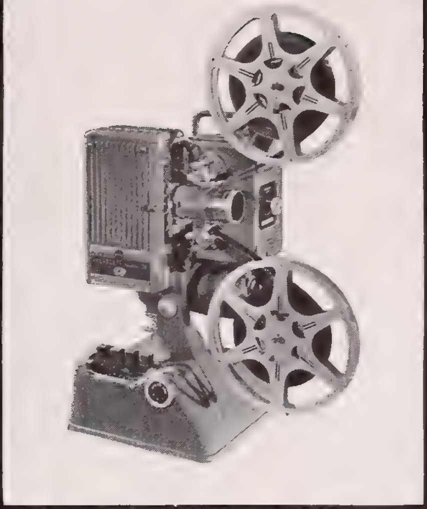
KODAK" IS A TRADE-MARK



Kodascope Eight-90A Projector The f/1.6 *Lumenized* lens and 750-watt lamp make possible bigger, brighter 8mm. movies! And Eight-90A provides such "extras" as automatic loop formers; "still" and reverse projection; 400-foot reels. With case, $185.

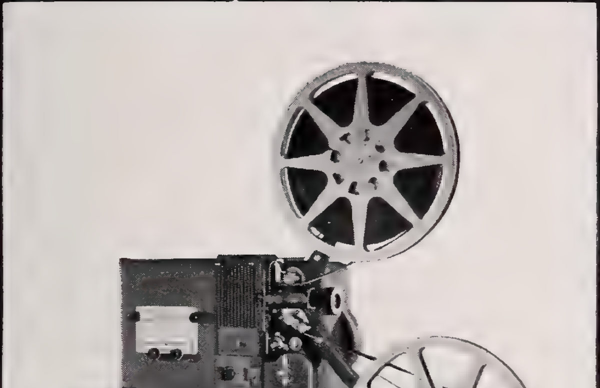


Kodascope Sixteen-10 Projector Screenings are always right, always bright—a wide choice of lenses and lamps (including the 1000-watt) lets you "tailor" screen size and brilliance to audience size. With *f/1.6 Lumenized* lens and 750-watt lamp, $127.50.

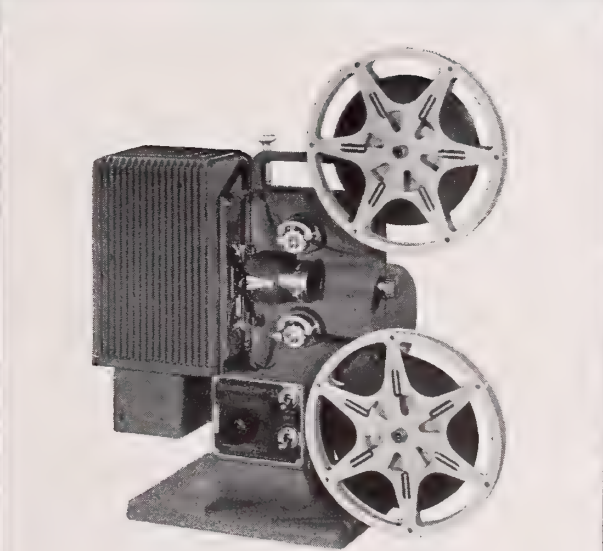


Kodascope Sixteen-20 Projector The same lens-lamp versatility as Sixteen-10 plus *luxury* operation—push-button controls; "still" and reverse projection; automatic wind-up cord; enclosed drive shafts. With case, $245.

...a better projectionist with a Kodascope Projector



Sound Kodascope FS-10-N Projector A sound and silent projection outfit complete in two cases...features a unique Fidelity Control that makes possible precise focusing of the scanning beam on all types of 16mm. sound film. With single speaker, $500...twin speakers, $565.



Kodascope Eight-33 Projector Remarkably easy to use, simple and positive in operation. The 500-watt lamp and *f/2.0 Lumenized* lens provide plenty of light for 8mm. home shows. Its "budget-price"—only $78.

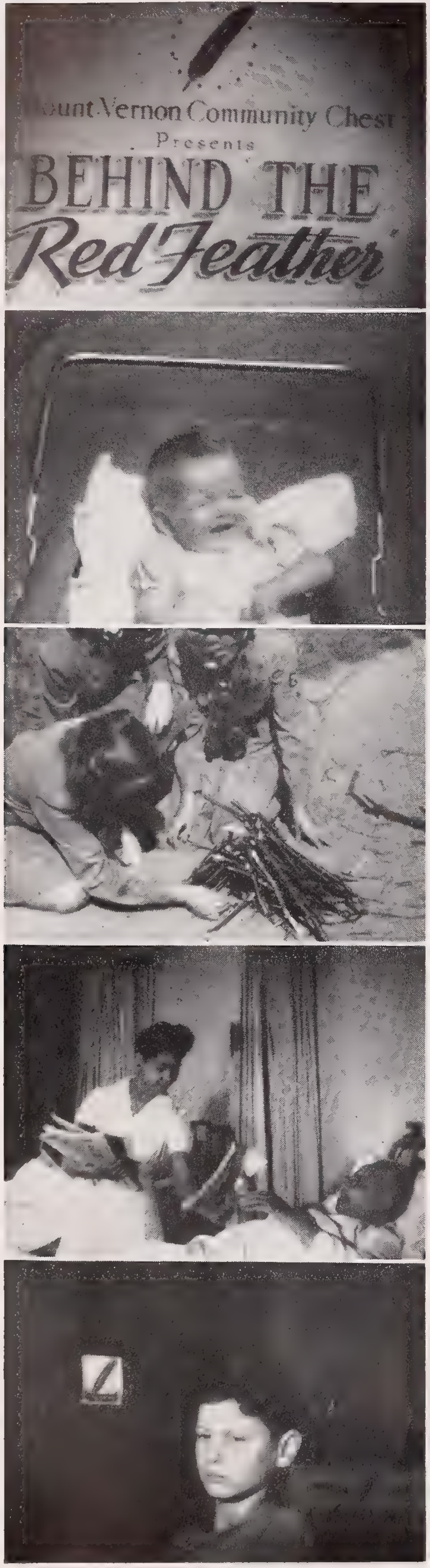
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak

CALLING ALL HEARTS

How one amateur and sixteen welfare agencies put motion pictures to work. You, too, can help

16mm scenes by Walter Bergmann, FACL



WALTER BERGMANN, FACL

EVERY October, throughout the length and breadth of the land, a symbol appears on signboards, in newspapers, magazines, shop windows and homes. It is the Red Feather, the insigne of the Community Chest.

Behind the red feather is the spirit of community welfare, which means help for the poor and needy, recreation and character building for the youngsters and solace for the sick and the lame.

To us *Behind the Red Feather* meant the title of an 800 foot 16mm. colored motion picture of the activities of the sixteen agencies in Mount Vernon, N. Y., that receive financial support from the Community Chest. It also meant giving up all of our spare time for over a month to make this picture, as our special contribution to the success of the fund raising campaign.

HOW PICTURES CAN SERVE

It is more than likely that in your own community there are similar organizations which would welcome an opportunity to present their message in movies. The Red Cross, the cancer or tuberculosis associations, Scouting, the local hospital or school system, all have a story to tell—economic or otherwise—which your film can further. Therefore, how such a picture should be planned, organized and produced should be of particular interest and aid to any amateur contemplating the production of a film similar to *The Red Feather*. The principles and problems will be basically similar in all group welfare movies.

FIRST PROBLEMS FIRST

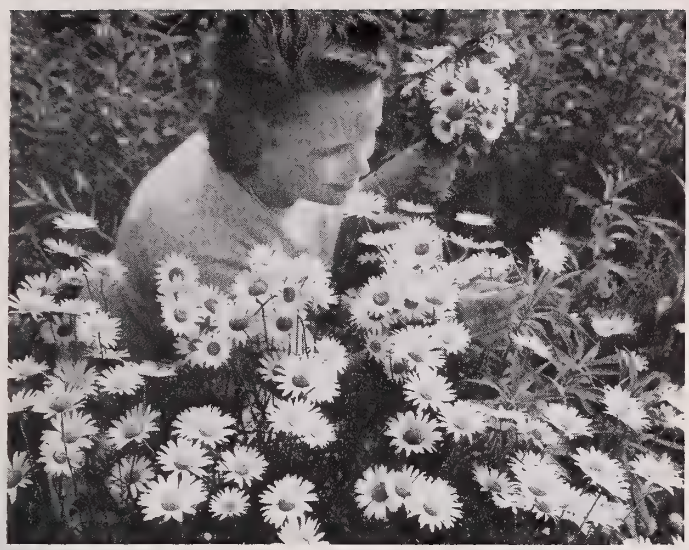
By far your most important problems should be solved before ever a foot of film goes through the camera. The first step will be to call a meeting of all interested parties, to discuss the purpose and theme of the proposed picture. There will be a tendency on the part of your clients toward planning a film which, they hope, will serve many purposes. The filmer should make clear to them early in the discussions that this many angled method cannot be a success. One major purpose should be decided on and the film pointed throughout towards its achievement.

Having determined this, the next step will be to prepare a film treatment outline suggesting the overall perspective. This first film plan—which is in no sense a scenario and is written in straightforward sentence structure—is best arrived at in the following manner. Officers or representatives of your welfare group should discuss with and show to the filmer the key activities of their work which they feel should be pictured. The amateur cameraman, with his specialized knowledge of how best to tell a given story in film, should then be the one to suggest the course and development of the treatment outline. When this has been determined and a final draft agreed upon by both parties, it should be clearly understood that no changes or, especially, no additions will be made during production except those required by practical necessity.

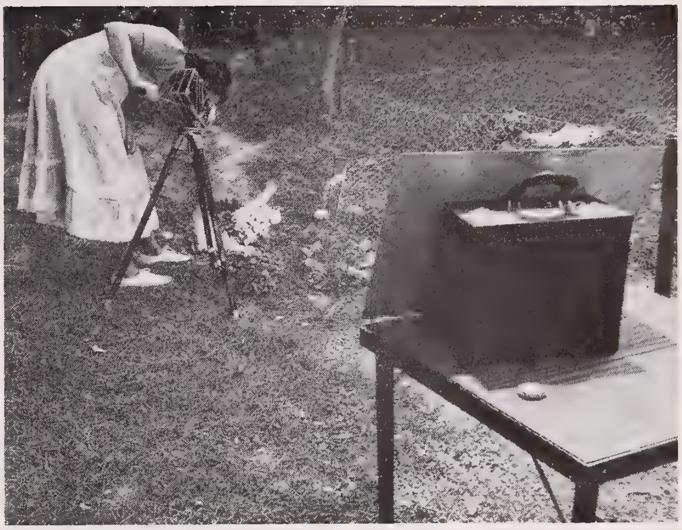
WHY PLAN IS IMPORTANT

If no advanced plan is prepared, there is a likelihood that one or more things may happen which will be detrimental to the production. First, one activity can be overstressed far in excess of its importance, thereby wasting costly film, slowing down the tempo of the picture and possibly creating adverse criticism. Second, logical production steps cannot be followed, thereby wasting time. Third, it becomes impos- [Continued on page 369]

HUMAN INTEREST, heart warming and help winning, is the key to success in any welfare film. Author's Community Chest picture, seen by 6,000, aided 1947 campaign.



NATURAL REFLECTORS are often found by the observant filmer. Here, enough light comes from daisies to illuminate the subject.

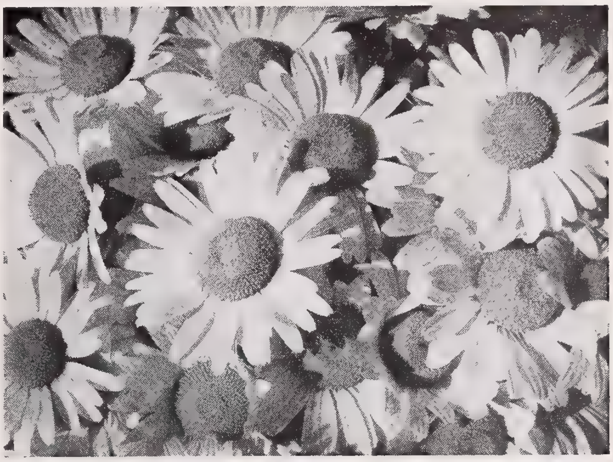


HARD REFLECTORS are needed to project sunlight into shadow areas. A chromed metal plate lightens the flowers filmed above.

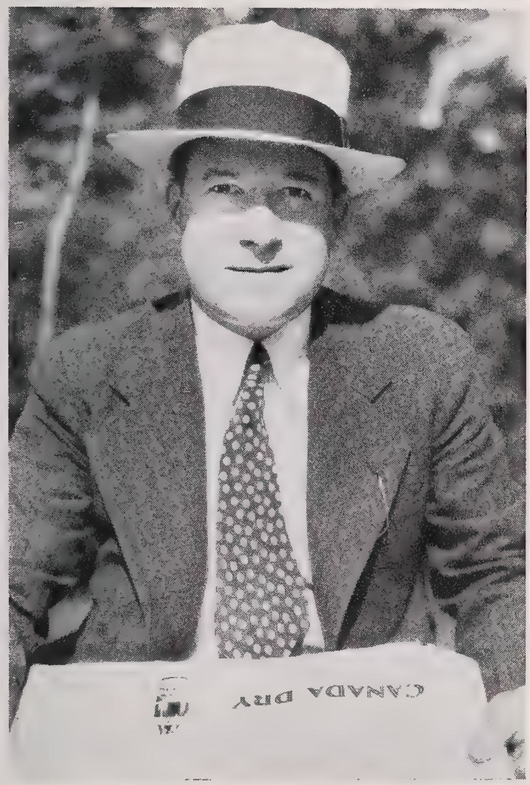
PAUSE TO REFLECT

More easy-to-use methods for lightening your shadowed scenes and restoring contrast range

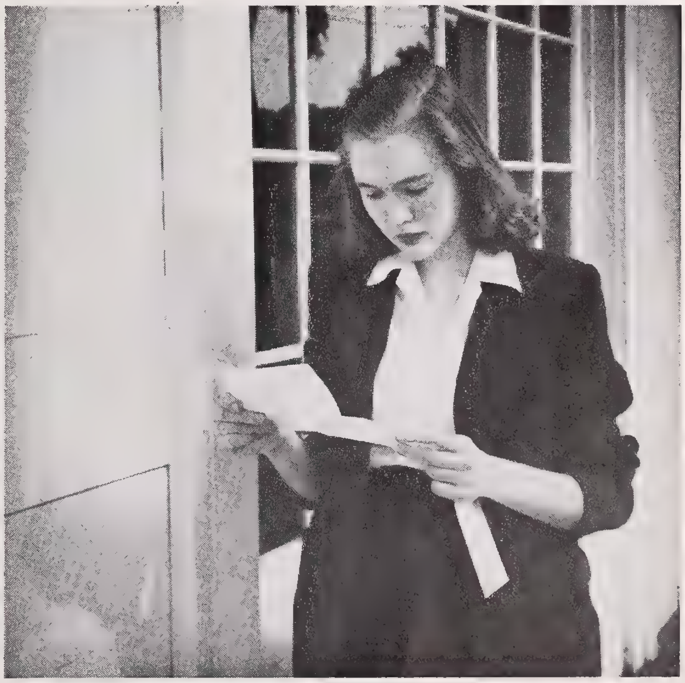
Photographs by LEO J. HEFFERNAN, FACL



FLOWER CLOSEUP, illuminated by reflection, now shows the sparkle and contrast of sunlight. System is good with nests.



HATBRIM SHADOW, common killjoy in portrait pictures, is lightened by newspaper out of scene.



SHADED PORCH SHOTS can be balanced by a shrewd use of white walls and natural letter reading. Shadows mark sun's direction.

Hints from Hollywood

Aids for the amateur cameraman, to be seen in current theatrical films

THEME AND VARIATIONS

CRY OF THE CITY, a screenplay by Richard Murphy, from a novel by Henry Edward Helseth, filmed by Lloyd Ahern, ASC, edited by Harmon Jones, directed by Robert Siodmak, produced by Sol C. Siegel and presented by Twentieth Century-Fox.

Always loath to let go of a tried-and-true-theme, the major studios in Hollywood continue to assign some of their best directors to the perennially popular crime stories. Robert Siodmak, who proved his mastery of thrillers with *The Spiral Staircase*, *The Killers* and *The Dark Mirror*, is up to his old melodramatic tricks in *Cry of the City*, a stirring portrait of an incorrigible gunman.

The slant that distinguishes this opus from the ordinary gangster movie is that both the writers and Mr. Siodmak have put the emphasis on the minor characters who suffer because of their misguided pity for an unregenerate murderer: his family, his girl, a refugee doctor and a sympathetic nurse.

Siodmak has staged one of the most suspenseful jailbreaks ever shown on the screen without a single wailing siren, machine gun or tear-gas grenade. Richard Conte, as Martin Rome, conspires with an old trusty to get him out of the prison infirmary with a visitor's pass. The endless chain of delays that confront Rome—a slow elevator, an interminable tunnel, a freight dolly and the indolent clerks all prolong the passive escape to make it even more tense than the ones with fireworks. This long sequence, filmed with a mobile camera and hardly any dialog, shows how one central idea—an escape—can be exploited to the hilt by letting the camera suggest all the potential pitfalls in the prisoner's path.

20th Century-Fox

SCRUPULOUSLY POSED to avoid any conflict of patterns in clothes and properties is this still from *Cry of the City*.

Siodmak can make the most ordinary prop appear menacing. Even an office swivel chair becomes ominous in his hands. One of Rome's victims, stabbed at his desk, suddenly rolls to the floor—leaving the empty chair creaking and bobbing before the camera.

Cry of the City offers a good deal more than the average cops and robbers film, for it has persuasive performances, the Siodmak initiative and superlative cinematography by Lloyd Ahern.

TRICKS OF THE TRADE

AN INNOCENT AFFAIR, an original screenplay by Lou Breslow and Joseph Hoffman, filmed by Edward Cronjager, ASC, edited by Fred W. Berger, directed by Lloyd Bacon, produced by James Nasser and presented by United Artists.

An Innocent Affair is a bright comedy that was written to order for the screen, and in consequence scripters Lou Breslow and Joseph Hoffman have concocted some of the most scintillating cinematics of the season. Too often Hollywood tries to take a story that has been successful in another form and convert it into an entertaining movie; yet adaptations seldom match the verve of a film that has been custom designed to take full advantage of the movie medium.

This new vehicle for radiant Madeleine Carroll runs a gamut of camera antics that make for lively and laughable goings-on. The charge of an irate wife down a long office corridor, a clever piece of pantomime behind a train window and a farcical chase through a line of Pullman cars are visually amusing sequences that were created specifically for the lens.

The common transitional device of having the figures in a still photo suddenly pop into motion is used effectively to announce one of the night club episodes. Outside the supper room the camera dollies up to a poster on which is mounted a picture of a vocalist standing in front of a band. When the still of the singer has almost filled the frame, the figures start to move—thus transporting the audience to the dance floor. The simplest and most practical way for the amateur to duplicate this trick, an impressive continuity bridge when used for a family album, is to shoot the scene which will follow the still first; when you have the processed footage in hand, make an enlargement of the initial frame of the scene, mount it in your titler and film about five seconds of it. When this shot is spliced before the other, you get the effect of the figures in the still coming magically to life.

The resourcefulness of director and cameraman is apparent in their use of mirror shots in the opening sequence. A mirrored door is swung back by Fred MacMurray to reflect a momentary reaction of Miss Carroll's and convey the idea that her expression of scorn is not seen by MacMurray.

The picture is especially well scored by Hans Salter with gay, picaresque measures that are perfectly in character with the footage they accompany. The spritely music does a lot to sustain the brisk tomfoolery of the film.

An Innocent Affair is the sort of charming fable of foibles that can be told only by a movie camera.

News of the Industry

Up to the minute reports on new products and services in the movie field

"T" stop lenses A new and radically different method of calibrating the light-transmitting abilities of a lens will be presented to the photographic world when the Foton, Bell & Howell's entry into the 35mm. still camera field, is announced later this year.

This will be the "T" stop system of lens speed designations, replacing, on all Foton objectives, the *f/* stop scale so long and universally in use. With "T" standing for "transmission," the new lens marking system establishes its speed calibrations by measuring on a photocell the *actual* intensity of light transmitted by each lens at each intended aperture.

By this method, B & H states, complete compensation is effected for the several variable factors tending to reduce light transmission by any given lens. These factors, Filmo engineers claim, are disregarded in *f/* stop ratings, which are computed mathematically from a simple ratio between lens focal length and diaphragm diameter.

New "T" stop lenses for Bell & Howell movie cameras will be available in the near future, and conversion of the company's entire line of B & H and Taylor-Hobson cine lenses will be effected as soon as production and manufacturing facilities permit.

For further information regarding the "T" stop lens calibration system, write to Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill.

Weston Invercone The Weston Electrical Instrument Corporation, Newark, N. J., is now offering a simple light adapter, known as the Weston Invercone, to present owners and new purchasers of Weston Master Universal exposure meters. With this small auxiliary device, the user of a Weston can readily convert his meter for incident light readings where that method may be preferred, without sacrificing the many basic advantages of the reflected light method.

The Invercone can be used with Weston Models 735 and 715. It is quickly snapped into place over the photocell of the meter and can be used with both the high-light and low-light scales. It is priced at $3.00.

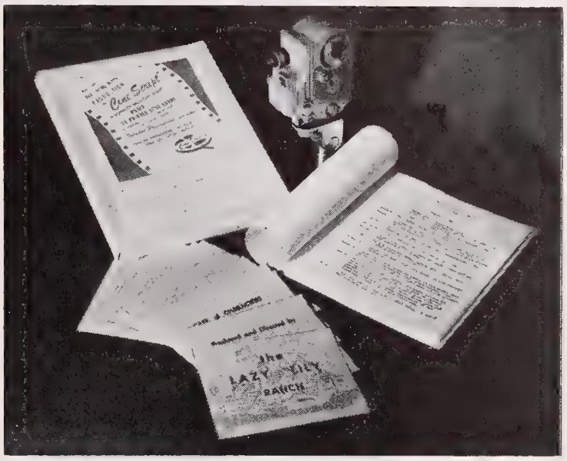
Packaged script Complete shooting scripts of professional calibre are now available to the amateur movie maker in packaged units. A Cine Script unit consists of an original story, plus twenty five title cards—lead, end and all subtitles needed for dialog. In addition, it provides detailed instructions for producer, director, cameraman and film editor, together with suggestions for the wardrobe, property and titling departments.

Six different stories—western, children, mystery, comedy, love story and school—are offered. Each complete Cine Script sells for $2.95. Further information may be had from Cine Script, 1258 South Gramercy Place, Los Angeles 6, Calif.

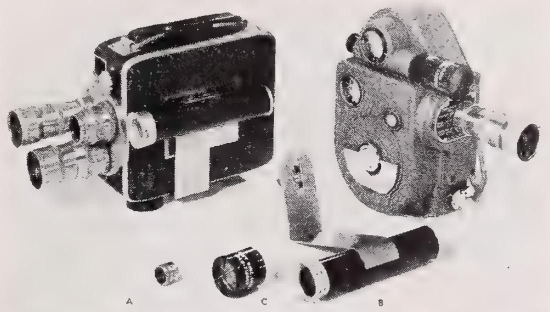
Elgeet viewfinders Wide angle viewfinders for use with Elgeet's new wide angle lens and adaptable to all 8mm. movie cameras are now being marketed by Elgeet Optical Company, Rochester, N. Y. Type 703 is designed for the Bell & Howell tri-lens turret, while types 701 and 702 are made for Revere cameras. Type 700 is for all makes of movie cameras, with a mounting screw that fits directly into the tripod socket of the camera.

Picture King screens A line of Picture King screens—otherwise known as the 40th Anniversary model—has been announced by Da-Lite Screen Company, 2711 North Pulaski

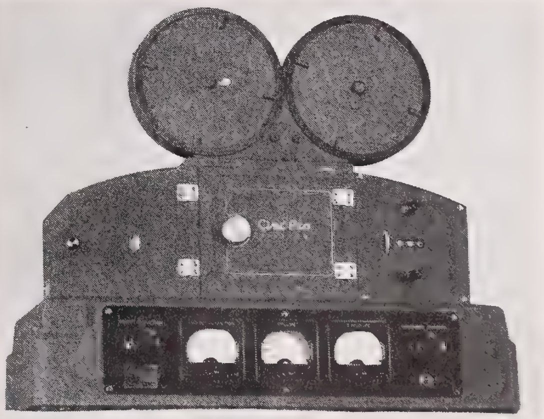
WESTON'S Invercone converts all Weston meters for incident light measurement. The insert shows how the Invercone is snapped into place over the photocell of the meter.



A COMPLETE shooting script and a series of twenty five title cards are the essential elements of Cine Script packaged production units, which do everything but the filming.

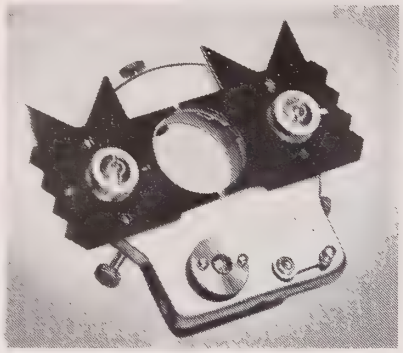


ELGEET'S wide angle viewfinders are available in various models. A is for the Bell & Howell tri-lens turret; B will fit the tripod sockets of all cameras; C is for Revere cameras.



CINE-PRO SIXTEEN film recorder features simple operation, high fidelity variable area recording and a visual monitoring target. Negative or direct positive tracks can be made.

• DELTA DOES IT AGAIN •



THE BOLSEY CINE FADER

DELTA proudly presents the BOLSEY CINE FADER. After an absence of many years, we can once again offer this ingenious device, which automatically makes fades, dissolves, laps and other effects with ANY movie camera. Simply and instantly attached to the lens on your movie camera, either 8mm or 16mm, it opens a new field to the amateur movie maker. Beautifully designed and made in Switzerland with watch-like precision, each one is a jewel of careful workmanship, capable of giving long years of service. Masks are adjustable to give 16 combinations and effects with the different designs on the blades of the moving masks. Place is supplied for different shaped masks, limited only by your own imagination. Each one fully guaranteed by us, available for immediate delivery. Priced at Federal Excise Tax included **$22.50**

8mm COLOR FILM

Now that 8mm color film is almost impossible to get, it's time for DELTA to offer it to the thousands and thousands of its friends. NOT war surplus, but factory fresh 8mm color film, with developing included in the price. Each and every roll is fully guaranteed and to go with it, we offer the companion Black & White film in two speeds. Save money by buying the combination offer of all three types.

8mm Color Film, 25 foot rolls	$4.00
8mm Black & White, 50 Weston, 25' rolls	1.50
8mm Black & White, 100 Weston, 25' rolls	1.75

(Processing included. Return postage no extra charge.)

SPECIAL COMBINATION OFFER

1—8mm 50 Weston	$1.50
1—8mm 100 Weston	1.75
1—8mm Color, 8 Weston	4.00
TOTAL	$7.25

SPECIAL COMBINATION OFFER Postpaid in U.S.A. **$6.75**

No C.O.D. shipments without 20% deposit

DELTA PHOTO SUPPLY
690-A Third Ave. New York 17, N. Y.

NEW HOME MOVIES!

"DEATH IN THE ARENA"
THRILL to the drama of the BULLFIGHT, as the master matador, "Manolete," meets DEATH on the horns of the bull!

"BIRTH OF A VOLCANO"
BLAZING FURY—"Paracutin," the Mexican Volcano—a river of fire! The newest, natural wonder of the World!

8mm Silent—180 ft.	$ 5.50
16mm Silent—360 ft.	8.75
16mm Sound—360 ft.	17.50

Order films from your Dealer, or send check or money order to:

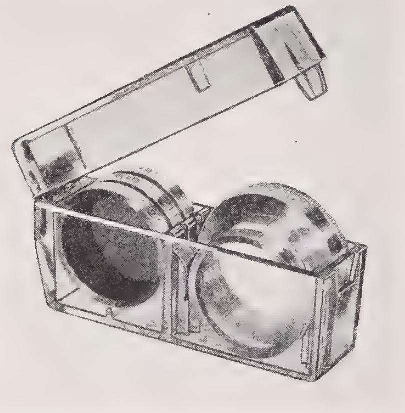
Dept. "D" **STERLING FILMS, INC.**
61 West 56th Street, New York 19, N. Y.
Write for **FREE** illustrated 8-16mm Catalog!

Road. Chicago 39, Ill. Picture Kings feature light weight, with the largest size weighing only thirty five pounds. The secret of this achievement is the use of hardened aluminum for the stand and tripod legs.

The Picture King is manufactured in seven sizes—ranging from 45 by 60 inches through 72 by 96 inches, at prices from $48.75 to $95.00. For further details and descriptive literature, write the manufacturer.

Cine Pro line

After months of preparation, the Cine Pro Corporation, 106 West End Avenue, New York 23, N. Y., is marketing the following Cine Pro Sixteen items: film recorder, film phonograph, magnetic tape recorder and combination film phonograph and magnetic tape recorder. Price schedules and complete details on the Cine Pro line are available from the company.



FILTERS may be kept safe from scratching and other damage with Tiffen Manufacturing Corporation's Filter Safes. Each safe holds five filters and an adapter ring.

Filter Safe

A handy filter carrying case, the Filter Safe, is being distributed by Tiffen Manufacturing Corporation, 71 Beekman Street, New York 7, N. Y. The case will hold five filters and an adapter ring. Made of transparent molded plastic with a hinged spring cover, the Filter Safe has separate compartments which keep the filters apart from each other. Special springs are placed in each compartment, holding each filter firmly in place once it has been put up for storage.

Filter Safes are available to hold either Series V or Series VI filters. Further information may be had from the manufacturer.

Victor ArmLite

The latest entry in the lighting bar field is the Victor ArmLite, a product of the James H. Smith & Sons Corporation, Griffith, Ind. The ArmLite uses two No. 2 Photofloods in Victor eleven inch reflectors, equalling the subject illumination of four RFL-2 lamps. A single switch operates both lamps, and the ArmLite is suitable for either hand or tripod use. The Victor ArmLite is sold only through photographic dealers.

Cmdr. Lishman's work

Lt. Cmdr. Clifford J. Lishman, USN (ret), is now working on an American city series of films, the first of which will be *San Diego*. Since his retirement from the United States Navy in 1946, Commander Lishman has produced *Western Holiday*, *Western Wonderland* and *Death Valley*.

The Commander reports that he is also distributing 150 color slides, on such subjects as San Diego, Bryce Canyon National Park, Zion National Park, Grand Canyon of Arizona, Hawaiian flowers, Hawaiian hula dances, Arizona, Washington and California missions. A free listing of all available slides may be had by writing Lt. Cmdr. Clifford J. Lishman, USN (ret), P. O. Box 132, La Jolla, Calif.

New releases

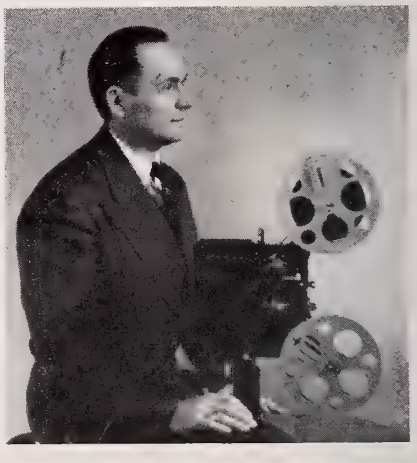
World in Color Productions, Elmira, N. Y., announces the release of the following subjects, available in either Kodachrome or black and white and 8mm. or 16mm. silent: *Aqua Follies, Coney Island, Statue of Liberty, Pan American Highway, Death Valley* and *Miss America of 1948*.

Slide special

A large selection of Kodachrome slides regularly selling for fifty cents is being offered at three for fifty cents by Medo Photo Supply Corporation, 15 West 47th Street, New York 19, N. Y. The selection covers geographical, historical, travel, biological and scenic subjects. A free listing of all slides available will be sent upon request.

Bergmann to teach

Beginning September 27, a ten week course in the fundamentals of amateur filming will be given by Walter Bergmann, FACL, at the County Workshop, in White Plains.



WALTER BERGMANN, FACL, able amateur filmer, to lead movie course this fall.

N. Y., under the sponsorship of the Westchester County Recreation Commission. The same course will also be presented at the Arts and Crafts Shop, in Mount Vernon, N. Y., sponsored by the Mount Vernon Recreation Commission.

A syllabus of the lectures and demonstrations may be obtained on application to Mr. Bergmann, at 30 Alta Drive, Mount Vernon, or to the County Workshop, County Center, White Plains, N. Y.

Revere camera case The Ruko Company, 3 West 18th Street, New York 11, N. Y., announces that their Rite Kase compartment case is specially built for the Revere 16mm. magazine turret camera. Outstanding feature of the new case is that it is made to hold the camera with the telephoto lens in place, leaving the camera always ready for action. There is a special pocket for extra film and another for an exposure meter. List price of the case, which is style 119T, is $16.50. It is sold by the Ruko Company direct.

THE REVERE 16mm. magazine turret camera is shown in its Rite Kase compartment case. Note that the telephoto lens of the camera does not have to be removed.

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C. R. Reagan dead C. R. Reagan, president of the Film Council of America and first president of NAVED, died in Paris July 31. Mr. Reagan was fifty six years old. He had been active in the motion picture field since 1925.

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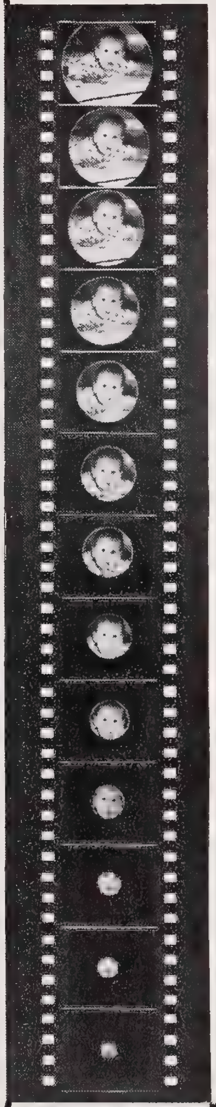

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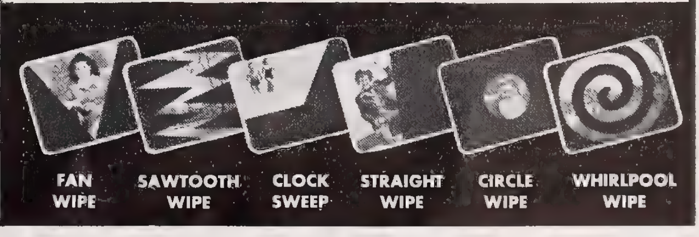

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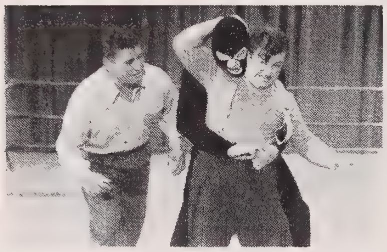
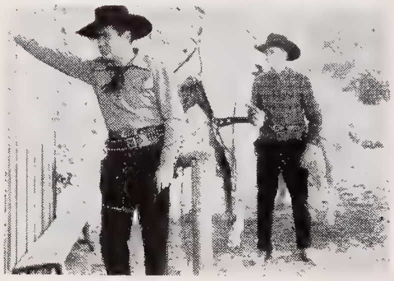
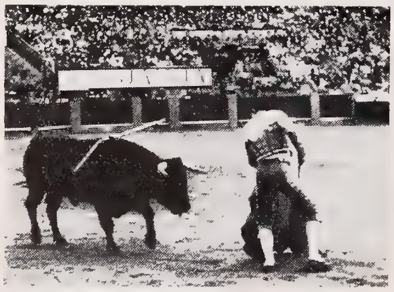


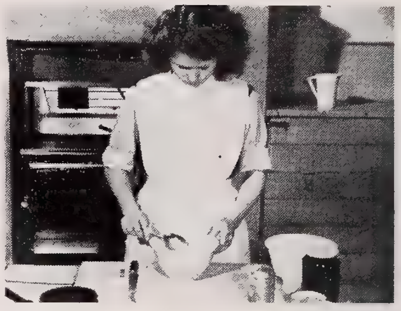
■ *Oysters and Muscles,* one reel, black and white, in two 8mm. and three 16mm. editions, including sound on film, is distributed by Castle Films, a division of United World Films, Inc., 445 Park Avenue, New York 22, N. Y. It is available through photographic dealers only. Abbott and Costello, oyster stews and champion wrestlers come together to produce the usual pandemonium. Lou's life as a wrestler is short but unusual.



■ *Cheyenne Roundup,* six reels, black and white, 16mm. sound on film, is released by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. Tex Ritter, Johnny Mack Brown and Fuzzy Knight see action on the gold frontier, where boom town lawlessness prevails. The untamed quality of the west is kept within reason by the Jimmy Wakely Trio, which brings four songs of the saddle to the screen.



■ *Death in the Arena,* one reel, black and white, in one 8mm. and two 16mm. editions, including sound on film, may be had from Sterling Films, Inc., 61 West 56th Street, New York 19, N. Y. Manolete, the world-famous matador, made one mistake recently—and it cost him his life. In *Death in the Arena,* Manolete shows all his skill and dexterity, until the camera shifts to the fatal moment and his untimely death is recorded.



■ *Young Housewife,* one reel, black and white, 16mm. sound on film, is available from British Information Services, 30 Rockefeller Plaza, New York 20, N. Y. Made for the British Ministry of Education, this film describes the training of teen-age girls in the domestic sciences. The training presumably helps avoid later struggles with the trial and error method, making marriage a somewhat less strenuous affair.

■ *Liszt Concert,* one reel, 16mm. sound on film, black and white, may be obtained from Post Pictures Corporation, 115 West 45th Street, New York 19, N. Y. Gyorgy Sandor, well known pianist, plays Franz Liszt's *Liebestraum* and *Sixth Hungarian Rhapsody.* Closeups showing Mr. Sandor's technique in detail will heighten the effect of the film for music lovers. Mr. Sandor plays *Liebestraum* in the full romantic manner, while brilliance marks his interpretation of the second selection.

Calling all hearts

[Continued from page 362]

sible to visualize the final result and determine the order in which the various sequences should follow.

With the film treatment outline settled and agreed upon, the cameraman (as suggested just above) now translates it into a scenario or shooting script. At about this point in the production the second important step in mutual cooperation should be taken. This is the appointment by your client-group of a fixed liaison officer to act between the filmer and the organization throughout the picture.

It will be his responsibility to transmit to the various members of the group the production needs (cast, settings, properties, etc.) of the filmer during the step by step creation of the film. The liaison officer should have a copy of the shooting schedule showing these needs and the time and place they will be needed, and he *must* have authority from his group adequate to arrange for the requirements indicated. Again, no shooting should be initiated until there is a clear cut understanding of what the filmer will contribute to the production in time, technical skill and equipment and what the client will agree to provide in cooperation.

For example, because the preliminary steps were time consuming, we had only about one month's time to complete the picture—and there were sixteen participating agencies to film. We made it quite plain to the Publicity Committee that, due to the time limitation, it would be necessary to make sure that we would not be delayed in our shooting schedule. An important step in the right direction was taken to insure this. Mrs. L. P. Gaucher, a member of the committee, was appointed coordinator between the agencies and us. She performed an outstanding job of liaison, talking over the shooting script with the various agencies in turn and then scheduling the production dates. Most of the shooting was done after 7:30 on week day evenings, and on Saturdays and, when necessary, on Sunday mornings. Without Mrs. Gaucher's help, the picture could not have been completed on schedule.

While the activities of sixteen agencies were to be filmed, we treated each agency as a separate entity. A shooting script was prepared for each activity, thereby making the completed picture a composite of sixteen small pictures. These sequences were neatly tied together by introducing a small boy chasing a red feather throughout the picture.

Of the sixteen agencies filmed, only four of them were shot outdoors, while four other agencies required outdoor and indoor shots. The remaining eight

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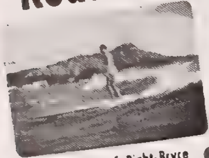

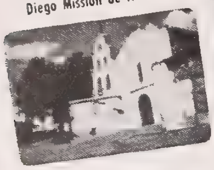
Top: Hawaiian surf. Right: Bryce Canyon chimneys. Below: San Diego Mission de Alcala

LIST OF SETS (PARTIAL)
A. Hawaiian Flowers
B. The Hula Dance
C. Bryce Canyon
D. Zion Canyon
E. San Diego waterfront and beaches
F. San Diego panoramas and parks

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were filmed indoors. To light the indoor scenes, we had on hand three RSP-2 Photospots and four No. 2 Photofloods. Each scene presented a different lighting problem, so no standard lighting arrangement prevailed. However, we were careful to light the background adequately except in certain scenes where dark backgrounds were required.

The action in the picture covered all moods, from gay, amusing scenes to sad and dramatic ones. The gay scenes were brilliantly lighted to accent the life and gaiety while the sad scenes received low key lighting with the background purposely kept dark.

Because both indoor and outdoor film will be used in a production of this kind, it is always helpful to have two cameras available to the camera crew. In this way, one avoids the loss in film speed or difficulties in lighting incident to using outdoor Kodachrome indoors, as well as the possibilities of changed color values which may result from using Type A Kodachrome in sunlight.

In this dual camera operation, there are two points to watch—the first a necessity, the second a convenience. These are, in order, that the frame lines rendered by the two cameras should match on the screen without constant adjustment of the projector and, if possible, that all lenses available to the production should be interchangeable on the two cameras.

As mentioned earlier, the prepared shooting script was strictly adhered to except in a couple of instances where the room was too small or the required illumination could not be obtained and, in one case, where the principal character could not appear, due to illness. By following the script, the actors could be directed more easily and the scenes filmed in less time. Likewise, by ticking off the scenes as they were completed, we did not forget to take any of them, which might easily have occurred during the hustle and bustle of filming.

As retakes of most of the scenes would prove very inconvenient, due to the difficulty of assembling the cast again at a later date, great care was exercised in filming to hold retakes to a minimum. If, after the scene was completed, it was felt that it might not be entirely satisfactory, another shot was made immediately for protection. While this consumed additional film, it more than paid in the end.

After each sequence was completed and returned from the processing station, it was edited and placed on a separate reel. This was done to see how the sequence looked in logical order, and to minimize the amount of work to be done at the conclusion of the shooting.

Originally 1,200 feet of film were shot, from which a picture about 900 feet long was made. After reviewing it a number of times, we reduced the length to about 800 feet. We then pro-

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jected the completed picture and tried out the narration with it. We discovered that the narration did not fit in with some of the scenes, so that certain changes were made either in the wordings or in the film footage.

Since a publicity film of this type is intended for widespread public screenings and possibly by a number of different projectionists, by far the most efficient sound system is that of post recording directly on the film.

You do not, of course, need a sound camera for this operation. Simply shoot all footage at twenty four frames a second, edit and time it to your intended narrative and possible music, and then take the job to a good 16mm. sound recording studio. There, with expert technicians and first class equipment, they can record a one-reel track and deliver one finished sound print for a minimum cost of approximately $170.00 to $250.00, black and white or color, respectively.

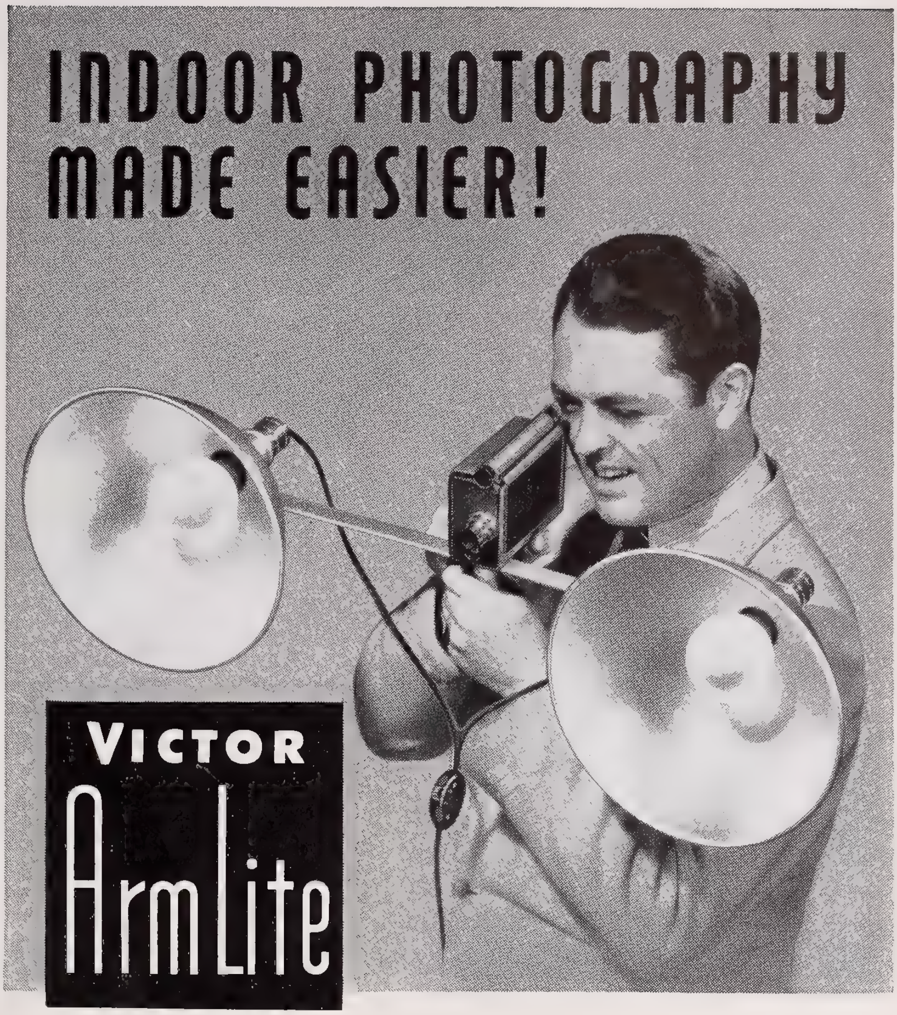
The system of sound accompaniment used with *Behind the Red Feather* was not, regrettably, sound on film. First, we had been shooting at silent speed throughout. Second, to take advantage of a generous offer by actor Ralph Bellamy to record our narrative without compensation, we had (with complete willingness, of course) to stage the recording session at his convenience.

Thus, our first recording of the narrative was made on disc and was cut "wild." This latter term means simply that we timed the separate paragraphs of the narrative against a stop watch and that, during the actual recording, Mr. Bellamy read these takes against this time schedule without seeing the picture during the process. These separate cuts of narrative were later rerecorded with appropriate music on a set of master discs for projection use.

Behind the Red Feather has been projected more than fifty times before service clubs, business and social organizations, religious institutions and schools in Mount Vernon. Over 6.000 persons have seen it and, judging from the applause, comments and money contributions, they were greatly impressed with it.

We like to think it was because of our filming skill that the picture was so well received locally. But we know that many people were applauding neighbors recognized in the film, while others were approving the excellent work performed by the Community Chest agencies.

But, whatever the reason, our community film was a success—and a satisfaction. Yours can be too—if you're willing to get behind the Red Feather.



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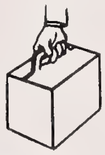

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8 CLUBS 16

The people, plans and programs of amateur movie groups everywhere

Washington banquet J. Donald Sutherland, ACL, was toastmaster and Raymond Gregg, of the Interior Department, was principal speaker at the annual banquet of the Washington (D. C.) Society of Amateur Cinematographers, held at the Review and Herald Publishing House, Takoma Park, Md.

Contest winners were also announced at the dinner, with John E. Oliveras and Major J. N. Cox taking top honors in the 16mm. and 8mm. classes respectively. Hazelle M. Johnson received a medal as the only woman contestant. The winning films were screened and a surprise was offered the club in the form of a bronze plaque engraved with the names of this year's top winners.

Chile election Enrique Gundermann, ACL, became the new president at the recent election of officers for Cine Club Amateur de Chile, ACL, (Santiago de Chile), while J. F. Berndt assumed office as vicepresident. Others chosen were Carlos Feuereisen, secretary and director; Enrique Roppert, treasurer; Alfredo Reyes, director.

Los Angeles winners Valuable awards of equipment donated by local cinematic supply dealers went to recent winners in the Los Angeles Cinema Club contests. *May Day Conflict* won first place for Herbert F. Sturdy, while *Flowers That Bloom In The Spring*, by M. H. Crimmins, and *Symphony In Color*, by Joseph Caloia, took second and third places respectively. The awards included a wide variety, all the way from a master titler and accessories, given Mr. Sturdy, to bottles of color toner, presented as door prizes.

Smoky Mountain contest The Smoky Mountain Movie Club (Asheville, N. C.) rounded out its first year of existence with a banquet on the roof garden of the George Vanderbilt Hotel, at which occasion winners of the club's first contest were announced. *Bums Deluxe*, by A. C. Jayne, ACL, received top honors, with second and third place awards going to *Tropical Trips*, by B. T. Behrens, ACL, and *Seasons in the Land of the Sky*, by Robert Campbell, ACL.

Dr. Rudolph Van Gelder

MERZ NIGHT, at the Amateur Movie Society of Bergen County, in Hackensack, N. J., for MOVIE MAKERS author and award winner. Standing (l. to r.) are Cy Jenkins, secretary; Gene Heubler, president; George Merz, ACL, of Clifton, N. J., and Fred Feudale, vicepresident.

AT KANSAS CITY (Mo.), 8-16 Home Movie Makers gather in Wyandotte County Park for new group's first annual field day and picnic. Seen are Messrs. Sutton, H. Lyon, R. Davis, J. Sherard and Mr. Worrell.

Honorable mention awards went to Kyle Morgan, ACL, for a war film, Manney Weinkle, ACL, for his contributions as instructor and the Jayne family for their weekly screenings at the Asheville Orthopedic Home.

Metropolitan quickies A novel contest has been initiated by the Metropolitan Motion Picture Club, ACL, in New York City. The films are limited to four minutes of screen time and are to be based on given subjects. Titles announced for the first contest are: *The Hot Dog*, *Morning*, *The Baby Sitter*, *It's My Hobby*, *Oil 'er Up* and *Five P. M.* The winning filmer will receive ten dollars.

Westwood contest *Nightmare*, 8mm. black and white photoplay by Denver Sutton, attained top laurels in the uncut film contest sponsored by the Westwood Movie Club, of San Francisco. Runners up included *Picaninny Picnic*, produced by Angus Shaw, ACL; *Papa's Getting Grey*, by Edward Kentera, and *Study in Stitches*, by Ralph Elliott.

Victorian Cine awards The ever popular Junior Trophy competition of the Victorian Amateur Cine Society, ACL, in Australia, closed recently with the screening of the winning films for 1948. *Blue Waters*, a Pratt and Miller production, was adjudged high winner of the contest. *Tasmania*, a holiday record film by J. G. Bampfield, took second place, and *Prefabrication*, an instructive film about prefabricated houses by Harold Brown, came in third.

Auckland birthday awards Coincident with its tenth anniversary celebration, the Auckland (New Zealand) 8mm. Movie Club, ACL, awarded prizes to this year's winners of the annual competitions. *Wintertime*, a monochrome study by E. R. El-coat, took top honors in class I, with *The Frog Prince*, by P. B. Sutcliffe, winning first place in class II and *Behind the Bowl*, by M. J. McFeat, first prize in classes III and IV.

Durban planning Production units already have been formed by members of the Cine 8 Club, ACL, of Durban, South Africa, with a view toward group filming activities. Tentative plans call for a newsreel of sports events, industrial record films and a photoplay.

Utah show alfresco The Utah Cine Arts Club, in Salt Lake City, planned an appropriate film program for this year's midsummer movie festival in Millcreek Canyon, to include a surprise picture, title and producer to remain secret until screen time. *Scenic Views*, by Vernon Lunt, ACL; *Ski Time In the Rockies*, by Norman Shultz, ACL, and an educational film by William Langton, ACL, rounded out the program.

Bell demonstration *Magazine Magic*, an instructive commercial film from the Eastman Kodak Company, was projected for the Bell Movie and Camera Club of Denver at a recent demonstration evening. Toning methods for prints, slides and movies were demonstrated by H. B. Jolly, T. H. Sears and C. Durham. The commentary accompanying the film was delivered by Ralph Hall.

Long Beach screens A varied and diverting program of film fare was served up to members of the Long Beach (Calif.) Cinema Club at a midsummer meeting. Leonard Graham, ACL, presented his 16mm. color film, *Behind the Scenes of the Rose Parade*, dealing with the preparation and display of Long Beach's entry in the Pasadena annual festival. *Desert Wonderland*, a nature study by Forrest Kellogg; *Hawaii*, by Al Larrabee, and *Birds*, an 8mm. quickie by Frances Kallenberg, completed the members' showings.

Winnipeg elects Official elections of the Winnipeg Cine Club, in Canada, brought the following new officers on the governing panel: W. C. Hall, president; R. J. Cohan, vicepresident; W. R. Lawson, secretary treasurer. Ron Thompson, H. S. Cox, ACL, D. I. McArthur, ACL, C. S. Warman, H. A. Merchant, B. F. Thompson and A. Diamond will serve on the executive committee.

Fond du Lac feature The activities committee of the Fond du Lac (Wisc.) Movie

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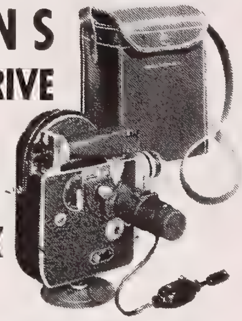

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Makers took a booth at their city's Y.M.C.A. Hobby Show, where they presented a production which the club filmed for the Association of Commerce, entitled *Santa Claus Is Coming to Town.* The films of individual members were also screened at the show.

The club has enjoyed a series of Sunday outings during the summer months.

Long Beach films An evening of 8mm. and 16mm. films was enjoyed by the Long Beach (Calif.) Cinema Club, when Harlan Stiles presented *Hunting and Fishing;* Fred Barber, *Flowers* and Jack Lloyd, ACL, *Extravaganza.*

At a subsequent meeting, the club was treated to a titling demonstration by a representative of one of the local photo supply companies.

Westwood scripters contest

A script writing contest, for members only, is being conducted by the Westwood Movie Club, in San Francisco. This novel contest idea originated with Angus Shaw, ACL, and was enthusiastically adopted by the board of directors. A grand prize will be awarded the winner, while all contestants should profit from the experience of writing a script.

Welcome to New York

[Continued from page 353]

walk two blocks east on 40th Street for shots of Grand Central Terminal, standing astride lower Park Avenue. Your most representative shot of Park Avenue elegance can be made from in front of 230 Park, an office building just north of Grand Central. An interesting frame can be made through the building arcade, angling your camera slightly east to include the twin towers of the Waldorf-Astoria.

Back on 42nd Street, the crosstown bus or a two block walk will take you to the crossroads of the world—Times Square—where traffic and spectacular advertising converge in a potpourri that can best be recaptured in montage. Broadway's celebrated theatres are largely *not* on Broadway, but rather just east and west of it, in the low Forties; you may wish to include the star-studded marquees as part of the New York scene. You will want to come back, of course, to catch Times Square at night, for the world's most brilliant electrical display. *F*/1.9 on Type A Kodachrome does the trick, and a rainy evening is best.

A few blocks farther uptown, at 8th Avenue and 50th Street, is Madison Square Garden, less pleasing than most Manhattan buildings; but its importance in the sports field justifies its being included in your film record. The subtitle: *More modern are the aspects of midtown, where the Empire State Building towers above the bright entertainment belt.*

ROCKEFELLER CENTER

From Madison Square Garden, hop the crosstown bus going east on 50th Street and get off at the Avenue of the Americas (6th Avenue), where the entrance to Radio City Music Hall can be filmed. *No picture taking is permitted in the theatre.* After a few shots of the marquee and posters, proceed east on 50th Street to Rockefeller Plaza, where bright banners and seasonal blossoms bid for your attention. The center of the Plaza is a colorful dining terrace in the summer and an ice rink in the cooler months; from it, the massed flowers and fountains of the Promenade lead the visitor to Fifth Avenue.

Across from the statue of Atlas on Fifth Avenue is St. Patrick's Cathedral, the stunning architectural anachronism that attracts tourists of all faiths. Take a tilt shot from the base of the statue and then step across the street for detail shots of the huge doors and stone traceries. The subtitle: *The sleek shafts of Rockefeller Center present a startling contrast to the Gothic spires of St. Patrick's Cathedral.*

FIFTH AVENUE AT CENTRAL PARK

Walk now up Fifth Avenue, past the exclusive couturiers and jewelers, to the fine hotels that overlook sprawling Central Park—the Plaza, the Sherry Netherland, the Pierre and the Savoy-Plaza. From the stone bridge in the southeast corner of the park you can make some beautiful shots of the towers reflected in the duck pond; and framing through the foliage of the trees will soften the stark lines of the buildings. A few steps further north into the park will take you to the zoo cages and a pool where sportive, ever-hungry seals put on one of the best acts in town. The subtitle: *Skirting Central Park are the swank hostels that house many a famed performer and politico.*

ALONG RIVERSIDE DRIVE

Only two blocks south of Central Park, at the northwest corner of Fifth Avenue and 57th Street, catch a No. 5 double decker bus. This will take you out Riverside Drive, where imposing old apartment buildings overlook the Hudson waterway and the palisades of New Jersey across the river.

At 122nd Street, get off for shots of Grant's Tomb and the tower of Riverside Church. From the carillon loft of the church you can follow the silver course of the Hudson with a slow pan north to George Washington Bridge. If you have your second wind by this time, the Columbia University campus —just off the Drive at 116th Street—

is worthy of several feet of film, for it is one of the largest and best staffed universities in the country.

Resuming your bus ride out Riverside, you can transfer to the No. 4 Fort Tryon bus at 168th Street and wind up your daytime filming with shots of Fort Tryon Park, where one of the bitterest battles of the Revolution was fought. Now a public park, handsomely landscaped, it is the site of the Cloisters—a picturesque reproduction of a medieval monastery. Here you will find beautiful courts and fountains reconstructed from authentic stone and carved reliefs brought over from Europe. The subtitle: *Riverside Drive rolls up the Hudson past Grant's Tomb and historic Fort Tryon Park.*

SIDE TRIPS

By this time you will have hit the high spots of the Big Town. But if you have more time to spend in Greater New York, the following spots will yield a harvest of frames that will be an asset to your finished film.

1) The Bronx Zoo, a forty five minute subway trip on the West Side IRT Bronx Park train to East 180th Street. Famous for its Children's Zoo and the African Plains, where animals can be filmed in natural settings, unscreened by bars.

2) Coney Island, an hour's subway ride on the BMT line from Times Square, can't be topped for human interest. The wild rides and holiday spirit break all the barriers of camera shyness in this picture maker's paradise.

3) The Dayline boats—sailing from the Hudson River pier at West 42nd Street—make a pleasant excursion trip around Manhattan Island from mid-May through October. The three hour voyage will give you a fine chance to shoot the waterfront, the bridges, the big passenger ships and the skyline.

4) Yankee Stadium and the Polo Grounds, shrines of the baseball fan, are easily accessible by subway. Take the "D" train on the 6th Avenue Independent line to 155th Street for the Polo Grounds and to 161st Street for the Stadium.

5) If museums are your meat, the Metropolitan on Fifth Avenue at 82nd Street, the Museum of the City of New York at Fifth Avenue and 104th Street, the Hayden Planetarium on Central Park West at 81st and the Museum of Natural History only two blocks away at 79th Street are all first rate in their fields.

THE MOVIE CLUBS

Finally, if you are in New York City on either the third Monday or the third Thursday of each month, September through June, plan to drop in at a movie club meeting. The New York 8mm. Motion Picture Club meets on

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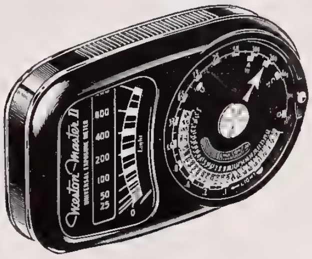

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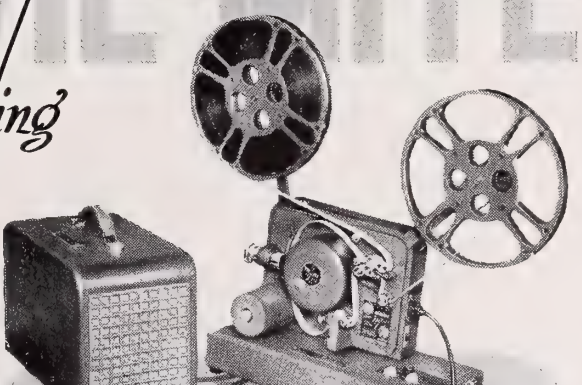


the Monday date, while the Metropolitan Motion Picture Club foregathers on Thursday. Both clubs use the centrally located Hotel Pennsylvania as a meeting place (see the directory in the lobby), and programs start promptly at 8:00 in the evening. Visiting filmers, 8 or 16, are cordially welcomed at all times.

Filming in the fall

[Continued from page 351]

fully effective scenes by silhouetting tree and foliage foregrounds against the western sky aglow with flame. And, for dramatic effect, you can accelerate the setting of the sun by shooting at half speed or even with the single frame release. Remember to use a full stop less exposure than normal to compensate for the eight frame speed.

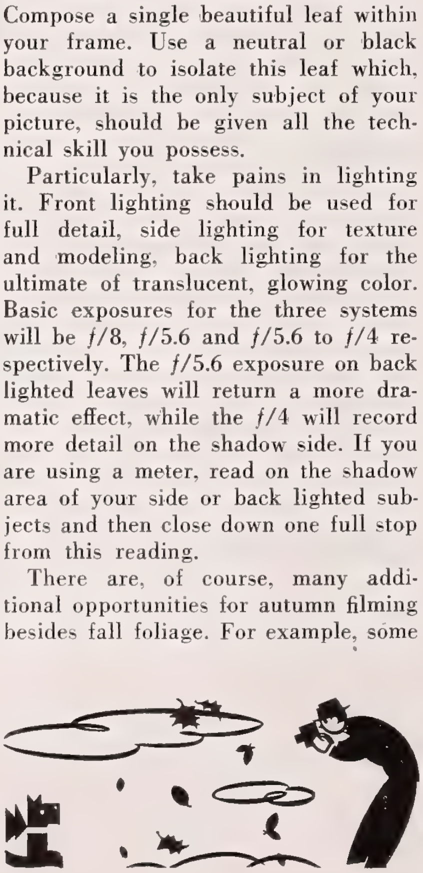
Simplicity is always important in mood movies. Although any landscape, the color of which is especially striking, can make an attractive picture, remember that brilliant colors alone do not make a beautiful motion picture scene. Many a shot is unpleasant because it includes too many colors and too much subject matter. Do not try to include the entire spectrum in one shot. Often, the best composition will consist of only one color and one subject.

Keeping in mind the idea of simplicity, you might begin now to record a series of single leaf shots in closeup—different types, different colors and in different lighting arrangements. Compose a single beautiful leaf within your frame. Use a neutral or black background to isolate this leaf which, because it is the only subject of your picture, should be given all the technical skill you possess.

Particularly, take pains in lighting it. Front lighting should be used for full detail, side lighting for texture and modeling, back lighting for the ultimate of translucent, glowing color. Basic exposures for the three systems will be $f/8$, $f/5.6$ and $f/5.6$ to $f/4$ respectively. The $f/5.6$ exposure on back lighted leaves will return a more dramatic effect, while the $f/4$ will record more detail on the shadow side. If you are using a meter, read on the shadow area of your side or back lighted subjects and then close down one full stop from this reading.

There are, of course, many additional opportunities for autumn filming besides fall foliage. For example, some of the most interesting sequences of the season are to be found in harvesting activities on the farm. Such scenes contain much human interest and the activity may easily be dramatized. Action shots of the various phases of the harvest, shot from low angles against the background of sky and clouds; the tassel-topped procession of shocks in the cornfield; the growing mounds of corn, pumpkins and apples, all of these are ideal for your autumn etude.

Filming outdoors in autumn is really simple—and always fun! However, for the sake of superior results, it will be well to confine your activity to clear days when the sun is strong, the light constant and the sky a deep blue. Opportunities galore will present themselves; you have only to select those that please you. Then let your camera interpret your own reactions to this movie maker's paradise—this season of glory that is autumn.



Choosing an exposure guide

[Continued from page 359]

method of all such devices in determining exposure. Heart of this method was a series of increasing gray densities through which there was viewed a symbol against the light reflected from the subject. When the symbol (often a letter or number) was at last scanned through a density obscure enough to *extinguish* it from view, the correct exposure was then indicated by the meter.

Nearly a dozen such extinction-type meters are now offered today. Ranging in price under $5.00, they are generally regarded as quite able guides to exposure when properly used. Common to all of them, however, are the inescapable variables of the ultimate user. Most important of these variables—and common to all eyesight—is the tendency of the eye's iris to dilate under diminishing light, thus progressively expanding its ability to recognize the disappearing symbol.

PHOTOELECTRIC METERS

It was in an effort to eliminate this and other possible sources of human error that the photoelectric exposure meter was designed. Essentially, it consists of the following: a light-gathering lens, with an angle of acceptance approximating that of the camera with which it will be used; a light-sensitive cell, which transmutes the light energy projected on it into electrical energy; a micro-ammeter, which measures this electrical output by moving a visible pointer across a numerical scale of light values; a calculator system, which translates the determined light value into $f/$ stop and shutter speed.

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In basic technical essentials, no one of the meters surveyed offers you more than these components. It is in the design and quality of their execution that one product may differ from another. Let us examine some of the points to be considered.

SENSITIVITY RANGE

Aside from price considerations, perhaps the first decision you will need to make is: How extreme a range of scene brightness will *my* movie making encompass? Will the meter of my choice take care of this range, both at the top and bottom of the scale?

It seems likely that *any* one of the meters surveyed will exceed in sensitivity the demands of normal movie making at the top of the brightness scale. The crucial tests of sensitivity are found at low illumination levels. If your filming is likely to call for such subject readings, you will want to keep this point in mind.

CLARITY OF CALIBRATION

Just as the lowest light levels are the most difficult for the meter to register, so they are likely to be the most difficult for it to report on the lower end of the light value scale. Differences in intensity are minute, and distances between calibrations marking these values may tend to flow together into relative unreadability.

An easy-to-use meter will provide a wide scale of light values, so that the low-light markings may be spread out further. It is in still further extension of this desirable design that a number of the meters surveyed offer an interchange of two or even three light value scales—thus creating added legibility at the low-light end.

ADAPTED TO MOVIES

The clarity and adequacy of other calibrations—shutter speeds and *f/* stop numbers—will also be of interest. But for the movie maker his first consideration should be the convenience with which these figures are adapted to motion picture use.

With the still camera there can be scores of usable combinations of exposure time and diaphragm opening. With the cine camera there can be only a few. These few should be clearly marked and quickly legible.

In general, your movie exposure begins with the fixed shutter time of a 16 frame a second camera speed—or 1/30 of a second. Therefore, your only variable is the correct *f/* stop number to combine with this shutter time—and even *this* is determined by the light intensity. Thus, the first calibration of importance to the movie maker is a clearly recognized marking of the 1/30 second shutter speed.

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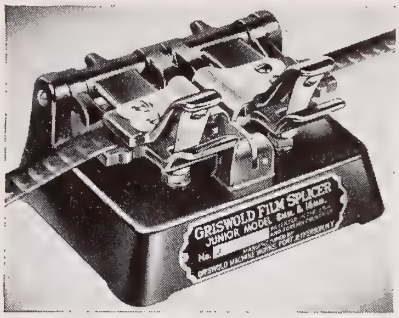
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PICTURES...IN THEIR PLACE

TO SAY that the trend in modern magazine editing is toward pictorial journalism is like saying that the sun rises and sets daily. It is obvious on the face of things.

The picture story, the punchy caption and the lavish layout, are here to stay. MOVIE MAKERS, a magazine concerned 100 percent with a visual medium, the motion picture, welcomes pictorial journalism. It is, on countless occasions, effective, dynamic and to the point.

But, we beg leave to say, on other occasions it is not. Let's take this issue as a case in point.

There are, in this number of MOVIE MAKERS, eight full-scale articles—not counting the departments and features. Of these eight articles, three depend for effectiveness predominantly on the written word, three predominantly on pictures and two on a combination of words and pictures.

Of the three visual presentations, *Equipment Survey 5* is probably the purest example of pictorial journalism. In it, twelve exact illustrations of photocell exposure meters are combined with a few tabulated lines of technical facts and figures. How could the traditional written word approach this presentation for power and precision? For here are the naked *Facts!*

But the new filmer, at least, will soon find himself asking: What do these facts *mean?* The pictures explain little and the bare facts mean nothing until you understand their significance.

Thus it is that MOVIE MAKERS accompanies its equipment surveys with clear cut explanations of what the facts and photos are all about. *Choosing An Exposure Guide* is such an explanation. It is done with words, written words, slowly and carefully put together. And, as far as we can see, there is no better way of doing this job.

Pictures are powerful—yes. But in their place.

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speeds of 8, 24, 32 and 64 fps. If these are not specified on the meter of your choice (by dots, colors, etc.), the following conversion table will be helpful: 8 fps — 1/15; 24 fps — 1/45; 32 fps — 1/60; 64 fps — 1/120 secs.

CONSTRUCTION

Photoelectric meters—because of the presence of the light-sensitive cell and the delicate micro-ammeter—are precision instruments and should be handled as you would a fine watch. There are certain features of meter construction, however, which are desirable aids to its longer life.

Case and cord: a protective carrying case and an attached cord (to be slipped around the neck or tied to your belt) are of basic value. They are probably offered with all of the meters surveyed.

Fractureproof lens: the light-gathering lens of an exposure meter need not be (and is not) of the fine optical quality you associate with a camera or projector lens. Many of the meters surveyed, therefore, create this objective in plastic, thus protecting it from cracking or fracture.

Shockproof case: the stronger and more resistant to jarring the case of a meter, the more protection it affords the sensitive inner works. A number of instruments feature a high-shock plastic case of new composition.

Moistureproof cell: moisture and heat affect the photocell adversely. Thus, hermetic sealing of the cell housing is desirable and is offered by some. Protection from excess heat (say, over 100 degrees F.) is up to the user.

REFLECTED OR INCIDENT LIGHT

A full discussion of the reflected-light system vs. the incident-light system of exposure metering cannot be undertaken in this limited space. But for the new filmer, a word of explanation. The reflected-light meter is called that simply because it measures the intensity of light *reflected* from the subject. The incident-light meter receives its name by measuring the intensity of light *incident* to—that is, falling on—the subject.

The first, and for years the only, photocell meters manufactured were of the reflected-light type. Hundreds of thousands of feet of excellent movies were made with their aid. In late years, the incident-light meter (formerly of professional expense) has been brought within the price range of the amateur.

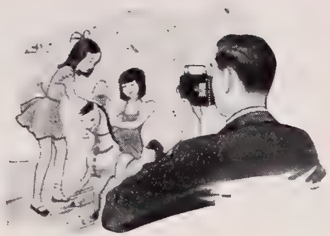
Today's tendency seems to be toward a meter which can be used in either way—depending upon which system better serves the immediate light condition being measured. Since each system has many points of merit, this duality of scope would seem to be the soundest solution.

FILM SPEEDS

To perform its function of estimating correct exposure, one of the items which every meter must show is the speed, or relative sensitivity to light, of the film being exposed. There are in use today two popular and entirely dependable scales of film speed ratings—the Weston and the American Standards Association film exposure indexes.

Of the meters surveyed, nine indicate film speeds with the ASA indexes. One, the Hickok Duplex, provides for both the ASA and Weston scales. Two, the Weston Master II Universal and the Weston Master II Cine, use the Weston system.

A complete listing of either system of film speeds may be obtained from your photo dealer, film or meter manufacturer. Whether the meter of your choice uses the Weston or the ASA system is of little importance—as long as you have the correct speed listing sheet to use with it.



You shine outdoors and in

Fine, fast *f*/1.9 *Lumenized* lens makes splendid movies indoors, too —day and night. You "shoot" under low-cost photofloods.

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Slow motion for a good, long look

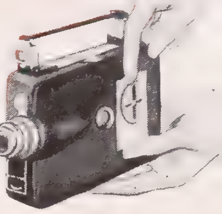
Choice of 3 speeds permits normal, intermediate, or slow-motion effects with any film, any lens.

Loads in 3 seconds

Just pop in a film magazine and close the cover. You're ready to make movies!

Just "dial" correct exposures

Built-in guide quickly, easily shows correct exposure for any lighting condition.



Wonderful full-color movies

They're as easy to make as black-and-white. Just load with Kodachrome Film.

The Cine-Kodak Magazine 16 Camera (illustrated) with *Lumenized* *f*/1.9 lens . . . $150. Cine-Kodak Eight-25 Camera with *Lumenized* *f*/2.7 lens . . . $55. Cine-Kodak Magazine 8 Camera, with *Lumenized* *f*/1.9 lens . . . $125. Tax extra.

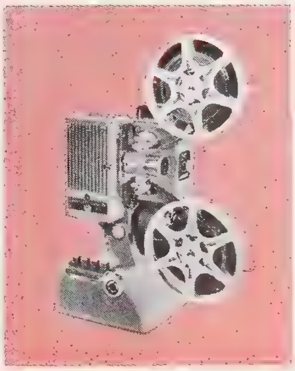
(Prices on this page subject to change without notice)

This is the Cine-Kodak Camera for big movies!

Cine-Kodak Magazine 16 Camera makes crisp, brilliant movies, and they're good-sized, too . . . large enough for wonderful showings in clubrooms or auditoriums—as well as in your home.

It loads in three seconds with Cine-Kodak Film in magazines that can be interchanged any time without risking a single, priceless movie opportunity. Has slim, sleek lines. Fast *f*/1.9 lens is *Lumenized* (hard-coated the Kodak way).

Kodak provides movie equipment of two types. The "Eights" are designed for *home* movie enjoyment only. Smaller in size *and cost* than the "Sixteens," they produce smaller movies, too. But both "Eights" and "Sixteens" are capable and dependable . . . both make brilliant movies.



Kodascope Sixteen-20 Projector—Kodak's finest 16mm. silent projector—with *f*/1.6 *Lumenized* lens, 750-watt lamp, case . . . $245. Kodascope Sixteen-10 Projector with 2-inch, *f*/1.6 *Lumenized* lens, 750-watt lamp . . . $127.50. Kodascope Eight Projectors—$78 to $185.

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PROJECTOR	LAMP WATTAGE
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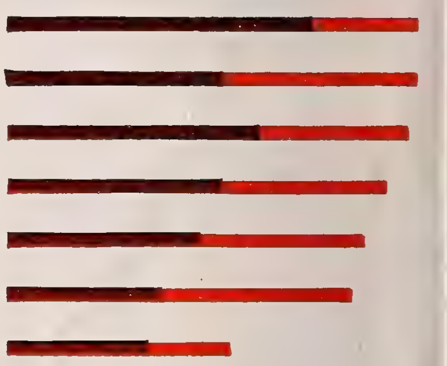
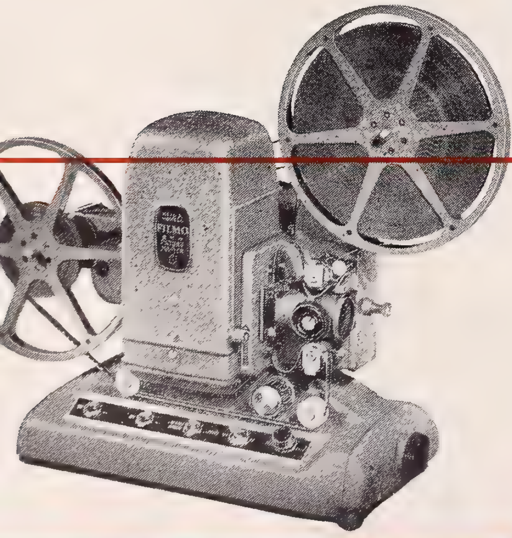
Projector A	750
Projector B	750
Projector C	750
Projector D	1000
Projector E	750
Projector F	500

SCREEN ILLUMINATION



KEY: 🟥 Average illumination over entire screen (comparative foot-candle measurements). ⬛ Illumination in least bright corner of screen (comparati foot-candle measurements).



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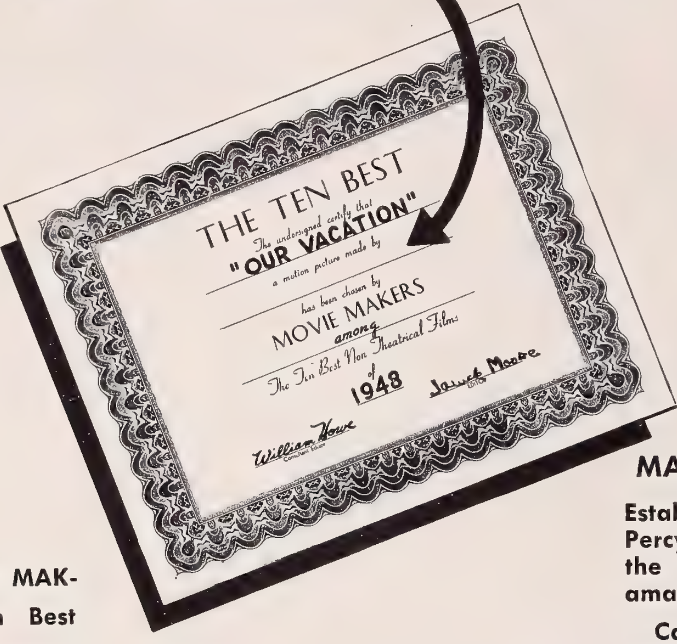

THE TEN BEST

The undersigned certify that

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a motion picture made by

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among

The Ten Best Non Theatrical Films

of

1948

Janet Moore
Editor

William Howe
Consultant Editor

YOU MAY PLACE IN THE TEN BEST of 1948

The TEN BEST CONTEST

Established in 1930, MOVIE MAKERS selection of the Ten Best amateur films of the year is the oldest, most honored contest in the world of personal filming. It is open to

- Amateurs Everywhere
- 8mm. or 16mm. Films
- Black and White or Color
- Silent or Sound
- Short or Long
- On Any Subject

THE Ten Best selections are made by the staff of MOVIE MAKERS from all films seen by it during the year. The selection is not limited to League members. Any movie maker, anywhere in the world, may compete.

For the judges seek only quality—quality of camerawork, film planning, editing, titling and above all, creative movie imagination.

OR WIN THE HIRAM PERCY MAXIM MEMORIAL AWARD

THE MAXIM MEMORIAL AWARD

Established in 1937, the Hiram Percy Maxim Memorial Award is the most treasured trophy in the amateur film world.

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Any fine film can win. *Your* film can win—by entering it in the Ten Best Competition for 1948, closing OCTOBER 15.

Send the Certificate Below for Each Film That You Submit to
MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

Place ____________________

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I, ______________________________
(name)

certify that: (cross out inapplicable statement)

1. I have NOT rented, sold or received compensation from a client, and will not so do prior to Dec. 1, 1948, for:

2. I HAVE rented, sold or received compensation from a client, or will so do prior to Dec. 1, 1948, for:

a motion picture made by me entitled

____
(name of film)

____
(signature)

Rules governing the selection of MOVIE MAKERS Ten Best Films of 1948 and the Hiram Percy Maxim Memorial Award

1. The competition for placement in MOVIE MAKERS Ten Best Amateur Films of 1948 and for the receipt of the Hiram Percy Maxim Memorial Award is open to anybody, anywhere, subject to the provisions of these rules.

The competition is likewise open to all films originally produced on 8mm. or 16mm. stock, black and white or color, silent or sound, subject to the limitations of General Class and Special Class hereinafter discussed. The competition is not open to 35mm. films nor to reduction prints therefrom.

2. Film entries submitted by persons living outside of the United States must, because of American customs rulings, be made on film stock originally manufactured in the United States.

Such entries from outside of the United States should be forwarded by parcel post—not express—and must be valued at less than $100.00 U. S. funds.

Entries from outside of the United States which fail to comply with one or both of these provisions cannot be received and will not be cleared through customs.

3. To classify entries, the certificate at left (or a copy of it), adequately filled out, must be provided for each film that is submitted. Certificates should not be enclosed in the film cans, but should be forwarded by First Class mail.

4. In the selection of the Ten Best Amateur Films, only films of the General Class—consisting of pictures which the maker has not rented, sold or received compensation from a client for, or will not so do prior to December 1, 1948—will be eligible for consideration.

The winner of the Hiram Percy Maxim Award will be chosen from among these pictures selected as the Ten Best Amateur Films of 1948.

5. An undetermined number of films will be awarded Honorable Mention, which, in the opinion of the judges, deserve such recognition.

Both General Class films and Special Class films—for which latter pictures the maker has received compensation or will receive rentals or compensation prior to December 1, 1948—shall be eligible for Honorable Mention awards.

6. Phonograph records for musical accompaniment may be submitted with films, but their order of playing and change-over cues should be clearly indicated by an accompanying score sheet. Typewritten or recorded narrative also may be submitted with any picture which has been planned for its use. Such musical and narrative accompaniments will be judged on their own merits.

Magnetic recordings in accompaniment of films, either on tape or on wire, also may be submitted but their reproduction with films will be contingent on MOVIE MAKERS ability to secure the indicated reproduction facilities.

No phonograph records of any kind can be received from outside the United States because of trademark regulations governing this product.

7. Films, records and narratives will be reviewed and returned promptly, but it may take a period of two weeks or more to review films submitted after October 1, because of the last minute rush.

8. Selection of the Ten Best Amateur Films, the Honorable Mention winners and the Maxim Award winner will be made by the editorial staff of MOVIE MAKERS, The judges will decline to discuss their decisions with competitors.

9. No officer or director of the Amateur Cinema League and no staff member of the League or of MOVIE MAKERS is eligible to compete for placement among the Ten Best Amateur Films, the Honorable Mention winners or for the Maxim Award.

10. October 15, 1948, is the closing deadline for the competition. All entries to be considered for selection among the Ten Best Amateur Films, the Honorable Mention winners or for the Maxim Award must reach the office of MOVIE MAKERS, 420 Lexington Avenue, New York 17, N. Y., on or before that date.

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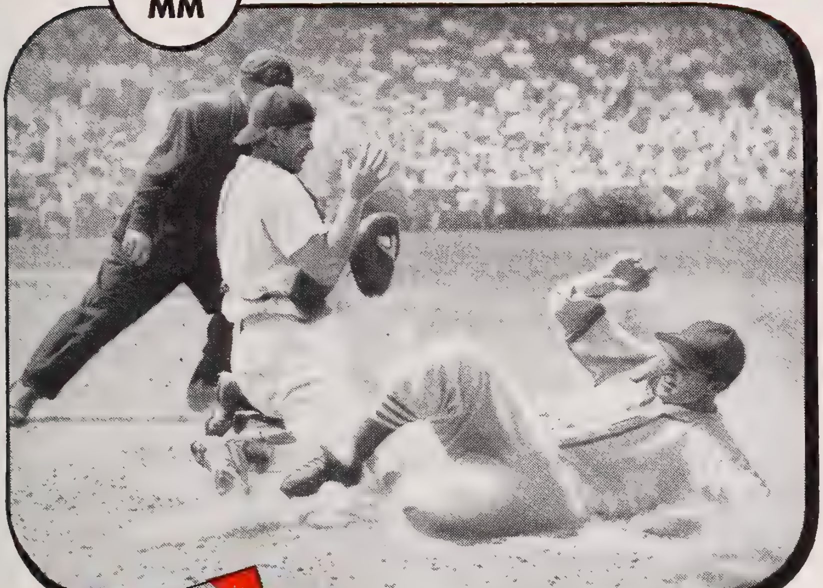

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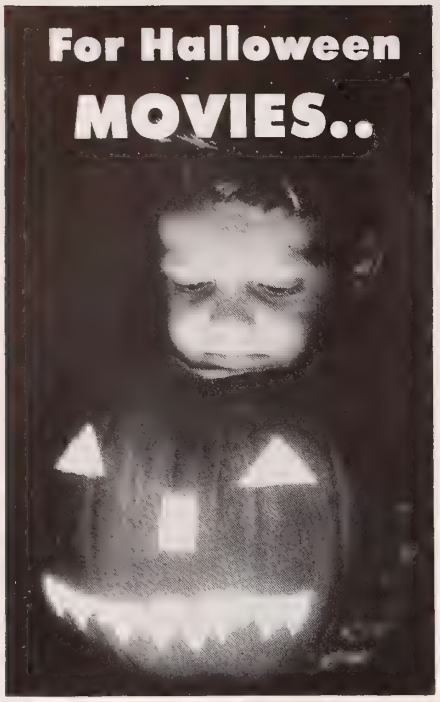

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MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

October
1948

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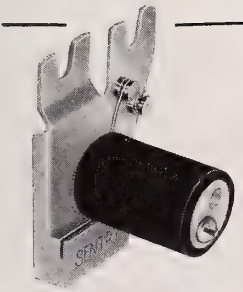

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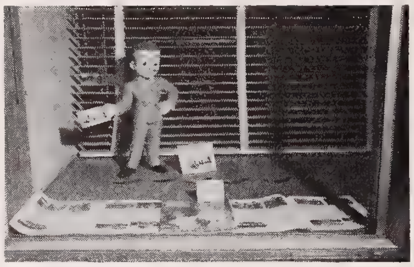
Closeups—What filmers are doing

DENVER must do *something* to those who have ever lived there. In any case, we have a report from Markley L. Pepper, ACL, able author of our *Welcome to Denver* in August MOVIE MAKERS, that he has heard from six former Denverites in response to his story. Besides that, Ralph E. Gray, FACL, toured into town with his trailer, called on Mr. Pepper in person and ended up by giving a screening of his award winning films for members of the Denver Cinema League.

The Denver Convention and Visitors Bureau took official note of our story too, as will be seen from the accompanying shot of their show window. Actually, there were a full dozen copies of MOVIE MAKERS in the original display, but, says our reporter, they were almost immediately carried off by amateur filming tourists.



NEVER was necessity more surely the mother of invention than it has been with Cornelius J. Bulte, ACL, author of *Make Your Own Viewer* in this issue. He is, in our estimation, quite a guy.

A Hollander from Amsterdam, Mr. Bulte and his wife were living in Java, in the Netherlands East Indies, when the Japanese overran the island early in 1942. They were, along with thousands of other Dutch nationals, soon taken prisoners and sent to Jap concentration camps, where they sweated out the rest of the war. Lost to the Bultes were their freedom, their home and its entire house furnishings, and—almost the worst of all for a keen photographer—three still and two movie cameras. Saved by burying it in the earth of their first prison camp was *one* reel of 8mm. pictures, a record film of rice growing. Called *Padi*, in the Javanese for rice, the picture has since been recovered, miraculously unharmed.

This one reel and an unquenchable enthusiasm for amateur movies comprised Mr. Bulte's postwar filming equipment. He has, since being repatriated to Holland, built his own titler, cut out an entire set of title letters from felt, built his own rewind, splicer—and the viewer described in this issue. A second hand 8mm. projector was salvaged from somewhere, but for a while building a camera had him stumped. We are now pleased and proud to report that, indirectly through the agency of this magazine, Mr. Bulte is now the happy owner of a brand new Filmo 8. It was, last year, a Christmas gift from generous and understanding members of a leading Midwestern movie club.

WE had a pleasant visit early last month from Denys Davis, ACL, of London, over here on a short holiday and with a long pent-up interest to see what's doing in American amateur movies. With all of the local movie clubs still in summer recess, we could not satisfy Mr. Davis's desire to attend some club meetings; but we did arrange to show him a number of outstanding American amateur films from the League's club library.

Founder president of the Fourfold Film Society, in the Golders Green section of London, Mr. Davis brought with him the club's most recent production, *Time To Consider*, an imaginative and able propaganda film on cycling safety. The picture, earlier in the year, had been selected to represent England at the Prague International Film Festival.

Staff change

MOVIE MAKERS announces with sincere regret the resignation of William Howe, ACL, as consultant editor of the magazine and general consultant for the Amateur Cinema League.

Don C. Charbonneau, an associate in the consulting department during the past year, takes over the direction of these activities. Hailing from Minnesota, via four years with the United States Army in the Pacific theatre, Mr. Charbonneau has a wide background of motion picture and general writing experience.

Mr. Howe has returned to his home on the West Coast to devote himself to free-lance writing for the legitimate theatre.

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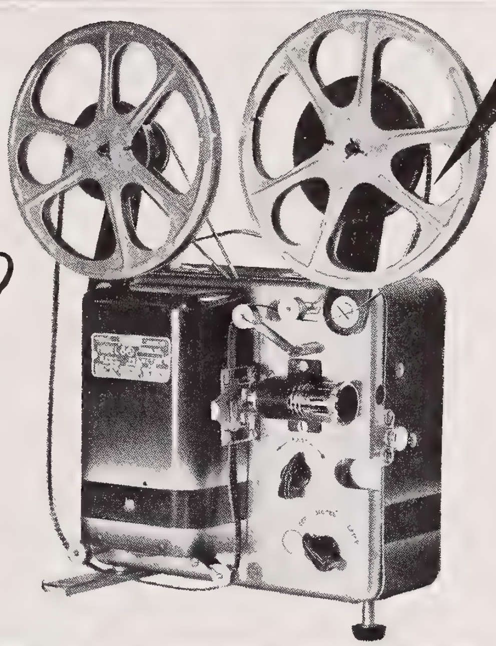

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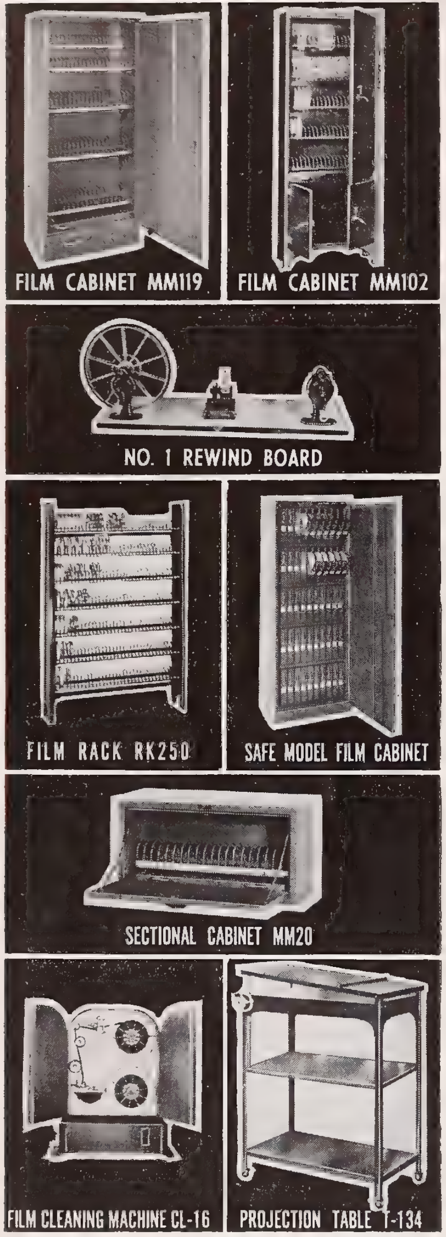

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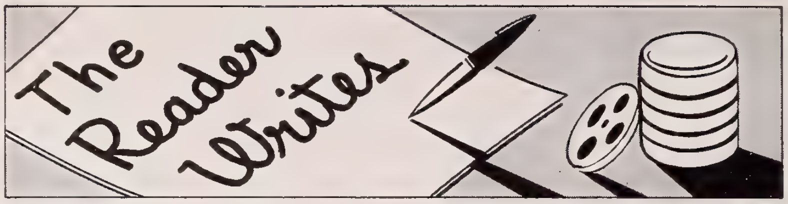


This department has been added to the new Movie Makers because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, Movie Makers, 420 Lexington Ave., New York 17, N. Y.

ADVS OFFER NEWS

Dear Editor: The letter by Clyde Barnett, ACL, *Too Many Advs Again,* in the September Movie Makers is inconsistent with his pursuit of movie making knowledge. During the ten years which I have subscribed to OUR magazine the advertisements have offered news of improved equipment. And the revenue from the advertisers has made possible a better magazine.

In my personal case I am sure that I would never have been lured from silent movies into sound on film if it had not been for instructive advertising.

Let's have more advertising and a still better Movie Makers!

J. W. Jones, ACL
London, Ont., Canada

We're certainly all for it. Advertisers please note.

WHAT HAPPENED TO CINE-CLIP?

Dear Movie Makers: Your new feature, the Cine-Clip scenario, which made its bow in September Movie Makers, strikes me as a swell idea!

But what happened to your promise in the last paragraph: "*Cine-Clip scenarios will be intentionally printed on pages you need not hesitate to cut for fear of damaging other editorial material.*" If you think that *Equipment Survey: 5* on exposure meters is something we amateurs don't want to save, you're —well—wrong!

In any case, the Cine-Clip package is a neat addition to a dandy magazine. Let's have more of them—but on the correct page.

Bruce Carmoundie
Aberdeen, Wash.

Our editorial face is still flaming. The Cine-Clip scenario was carefully planned for publication on page 359, so that it would appear on the back of a full page advertisement. In a last minute rearrangement of articles it missed this spot by a full two pages.

Another Cine-Clip will appear in November Movie Makers—printed, we hope, where it belongs.

PICTURES SHOULD HELP

Gentlemen: Your two-part picture story, *Pause To Reflect*, by Leo J. Heffernan, FACL, (August and September) was fine. His graphic presentation should help many movie makers with this interesting technique.

I liked the idea of using another tripod to hold the cardboard reflector. But where, please, can I get the mirror reflectors you said were available commercially?

Helen H. Loeffler, ACL
Staten Island, N. Y.

The mirror reflectors used by Mr. Heffernan in many of his pictures are known as Victor Sunflectors. They are a product of the James H. Smith & Son Corporation, of Griffith, Ind.

IDEAS ON ACL LEADER

Gentlemen: Just noticed in the June Movie Makers that you are planning an ACL leader in Kodachrome. Excellent! I like to use the leader on my films but audience reaction to it hasn't been good due to the fact it is black and white.

Would like to suggest also that you change the wording slightly to "Filmed by a member of the Amateur Cinema League, etc.," instead of just "Member of ACL." If the leader makes it clear that here is a picture produced by a member of ACL, that means something because the audience knows who made the pix since he, most of the time, is in the room when it is shown.

Robert E. L. Moore, ACL
Alexandria, Va.

Thanks to League member Moore for his helpful suggestions. The ACL will welcome ideas from other members on the treatment of the coming League leader in color.

MEXICAN MOVIE MAKER?

Dear Sirs: I am a subscriber to Movie Makers for the past few years and would like to ask you a favor. Please put me in touch with a movie maker in Mexico, preferably a Mexican Indian movie maker. I am making a study of the life conditions of the Mexicans.

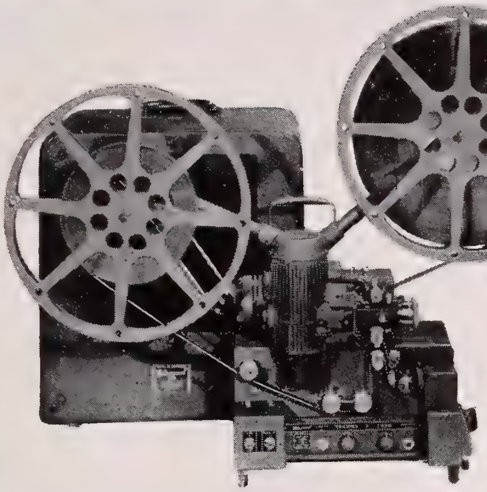
N. P. Hariharan
Director of Information
Government of Travancore
Trivandrum, India

LIST BEFORE YOU LEAP

Dear Movie Makers: My daughter has recently returned from more than two months travel through all of the major European countries, and in no one of them did she encounter any trouble with her 16mm. camera and supply of color film. Here is what I did before she left.

I secured a duplicate bill of sale for all equipment she would carry and also prepared a list noting the number of

GREATEST SAVING EVER OFFERED ON SOUND PROJECTORS!



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SAVE $46.00 on a Brand New MOVIE MITE

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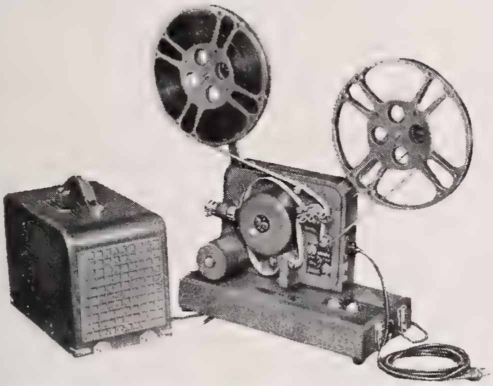

Regular Price $245.00 OUR PRICE $198.50

Brand new in original factory cartons, the Movie Mite represents another National Camera FIRST, greater savings for YOU. Despite its low cost, its sound is full and true, especially desirable for intimate groups and audiences up to 500. So light in weight, even a child can carry it around, it's a compact one-case unit. So simple to use, it can be unpacked, set up, threaded, and operating in only five minutes. Its price of $198.50 is less than that of a good silent projector, and as such represents the perfect 16mm sound projector for homes, for salesmen and industrial organizations, and for schools, clubs and churches desiring a smaller unit than the Bell & Howell 179 Filmosound.

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Holmes low intensity arc projector, complete with amplifier, speakers, rectifier, cords, stand, ready for operation	$495.00
Bell & Howell Model 130, 1200 watt, all gear driven, 12″ speaker 1200 watt lamp, original cost $900.00, excellent condition	450.00
Ampro Model U, two case unit, 12″ speaker, 1000 watt lamp, excellent condition, original cost $450.00	195.00
Natco latest model 30-30, excellent condition	219.50
Bell & Howell Utility, two case unit, 12″ speaker, 1000 watt lamp, new safe lock sprockets, $579.00 value	249.50
Bell & Howell Utility, two case unit 8″ speaker, 1000 watt lamp, new safe lock sprockets, mounted in beautiful Circassian walnut cases	265.00
Eastman Sound Kodascope special, original cost $800	275.00

SILENT PROJECTORS

Latest model Eastman 16mm Model 16-20, push button control	$175.00
Latest model Universal 8mm projector, 750 watt	89.50
Ampro 8mm projector, latest model	119.50
DeJur 8mm projector, latest model	119.50
Bell & Howell 16mm ShowMaster, 1000 watt lamp, 1600 foot reel arms, list price $312.00	179.50
Bell & Howell Diplomat, 500 watt gear driven 16mm projector	149.50
Bolex 8mm projector, 500 watt, excellent, reverse & still	99.50
Ampro 16mm 500 watt projector, with case, reverse & still	79.50
Eastman Model EE 1000 watt silent projector, 16mm.	69.50

CAMERAS AND ACCESSORIES

Perfex Magazine 8mm camera with f:2.5 lens	49.50
Eastman Model B Cine-Kodak 6.5 lens, 100 foot capacity	29.50
Keystone 16mm model, f:3.5 lens	39.50
Eastman Cine-Kodak Special f:1.9 lens and case	375.00
Eastman Model B Cine-Kodak 100 foot model, f:1.9 lens	89.50
Briskin 8mm Magazine camera, f:1.9 lens	89.50
Brand new Bell & Howell Straight 8 camera, f:2.5 coated lens	29.50
Eastman Model A, hand driven 16mm camera, f:3.5 lens	45.00
Revere 99, 8mm camera, f:2.5 lens, turret front	74.50
Bolex 16mm camera, coated f:1.5 lens	250.00
Bolex 8mm camera, f:1.9 lens	225.00
SUPPLEMENTARY WIDE ANGLE LENS for 8mm Cameras excellent condition	12.50

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Give Your Vacation Movies the professional touch

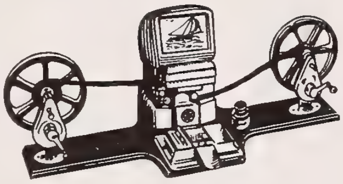
Pep up your reels with interesting titles. The Mult-Efex Titler makes it quick and easy. No special skill needed to get real Hollywood titles. Edit your shots with the new Craig 16mm Projecto-Editor and get dramatic continuity and plus entertainment value. Then to preserve your wonderful movies against dust, moisture, light and time, by storing them in handy Brumberger All-Metal Reel Cases.

Add New Fun and Interest to Your Films

MULT-EFEX TITLER

Its many features and accessories make it a complete unit for filming countless variations of professional Hollywood-type titles and special effects. It's easy to make zooms, flip-flops, swing arounds, swing backs, wipes, scrolls, outlines, splitscreen, and many other effects for 8mm or 16mm Cameras.

$31.15



View Each Scene In Action with the New CRAIG 16mm PROJECTO-EDITOR

The Economical, Professional Way to Edit Home Movies!

With a Craig Projecto-Editor, you can add the Hollywood touch and smoothness of editing to your own personal movies — for here is action — editing at its best.

- Larger Viewing Screen — 3¼" x 4¼"
- Improved Illumination
- Image is highly visible even under ordinary room lighting conditions
- New ease in framing picture
- Handy "on-off" switch
- Lower priced

16mm Projecto-Editor with Craig Senior 400 ft. geared rewinds	$69.50
16mm Projecto-Editor with Craig Master 1600 ft. geared rewinds	71.50
16mm Projecto-Editor, alone	47.50

Brumberger ALL-METAL REEL CASES

- By merely pressing individual lever, can automatically rolls forward.
- Sturdy gauge steel, spotwelded for strength and durability.
- Streamlined — attractively finished in platinum grey wrinkle.
- Handle for easy carrying.
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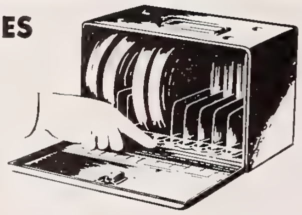
- Contents card on outside — index on inside for quick selection.



SIZE	CAPACITY	PRICE
8mm — 200 ft.	12 Reels	$6.50
8mm — 300 ft.	12 Reels	$7.50
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16mm — 400 ft.	9 Reels	$7.50

Willoughbys

WORLD'S LARGEST CAMERA STORE—KNOWN THE WORLD OVER

110 West 32nd Street • 113 West 31st Street • New York 1, N.Y.

film magazines she would shoot in each city. This list was then notarized in New York City before she sailed. I believe these precautions were responsible for her complete freedom from customs and other difficulties.

A. Theo Roth, ACL
San Francisco, Calif.

Thanks to reader Roth for his helpful report on the ever-changing problems of European travel.

AID FOR SCRAP-BOOKERS

Dear Sirs: I have been a reader of your interesting magazine for several years, and I like to cut out and keep for further reference certain of the more helpful stories. However, I find that you cut them up so much that it is hard to get them together in a scrapbook.

If you could keep your stories together, it would help us scrapbook keepers.

T. L. Fitch
Rutherford, N. J.

Reader Fitch brings up a long standing and relatively unsolved problem of publishing.

Advertisers—who, after all, pay most of the freight—like to have their adv copy alongside or opposite editorial copy. If all articles were printed complete—that is, without continuation into the back pages of a magazine—such adv arrangements would be impossible. . . . *Quo vadis?*

ENJOYED FIRST YEAR

Dear Sirs: I have enjoyed this, my first, year as a member of ACL. Although I had been an amateur cinematographer for ten years prior to this membership, I have learned many interesting and useful things from *The ACL Movie Book* and the special booklets.

Irwin P. Boeshore, ACL
Drexel Hill, Penna.

Questions AND Answers

Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers*, c/o Movie Makers.

DISSOLVES ON EIGHT

Dear Movie Makers: I have a Cine-Kodak Eight-25, with which, though it is a simple camera, I would like to make lap dissolves. Is there any way I can fix it to wind the film back?

Charles R. Wehll
Sacramento, Calif.

You don't need to fix your camera in any way. All 8mm. cameras have a great advantage over Sixteens—which is the ease with which they seemingly wind film back. Actually what you do is simply to cap your lens and then run your film forward (up one side and down the other) until you have returned to the start of your intended dissolve.

RECORDING FROM RECORDS

GENTLEMEN: I am a new subscriber to your magazine and would appreciate an answer to the following question.

If I were to add sound on film to a 16mm. production and used music from various records plus my own commentary, would I have to obtain special permission from the record manufacturers, the song writers, the music publishers or any other persons connected with the records in question?

WILLIAM P. KANNE, M.D.
Berea, Ohio

You certainly would! The exact musical handling (personnel, orchestration, etc.) of any given recording is the copyrighted property of the record firm which created it. No film recording studio knowing its business will re-record these pieces without specific clearance from their manufacturers.

THE SWAP SHOP

In this column MOVIE MAKERS offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop*, c/o MOVIE MAKERS.

STAMPS FOR CAMERA

DEAR SIRS: Tubfrim is an institution in Norway which collects used stamps and sells these for the benefit of tubercular children in our country. Now we hope to make a 16mm. publicity and appeal film concerning our work—*but we need a movie camera.*

For a 16mm. roll film camera (and it may be used) we will be willing to exchange fifty pounds of Norwegian jubilee stamps or other assorted stamps from Scandinavia. We will send the stamps in sealed boxes and pay the postage to the United States.

TORVALD SUNDSDAL
c/o Tubfrim,
Nesbyen, Norway

CINE WORLD FOR MOVIE MAKERS

DEAR SIRS: As it is impossible to subscribe to your magazine here in England, due to currency restrictions, have you any readers who would like to swap their monthly copies of MOVIE MAKERS (after reading) for our *Amateur Cine World*, published here monthly?

J. MADDISON
18 Merrivale Avenue
Ilford, Essex, England

"PROFESSIONAL JUNIOR" CAMERA EQUIPMENT

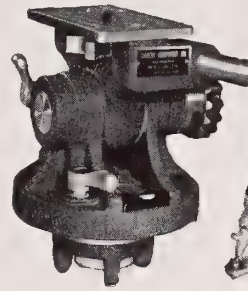
Interchangeable-Removable Head Tripods

FRICTION TYPE

Handles 16mm. EK Cine Special with or without motor; 35mm. DeVry; B&H Eyemo with motor and 400' magazine; and all 16mm. hand-held cameras. Head is interchangeable with the Gear Drive head. Both types fit "Professional Junior" standard tripod base. "Hi-Hat" and "Baby" all-metal tripod base.

GEAR DRIVE

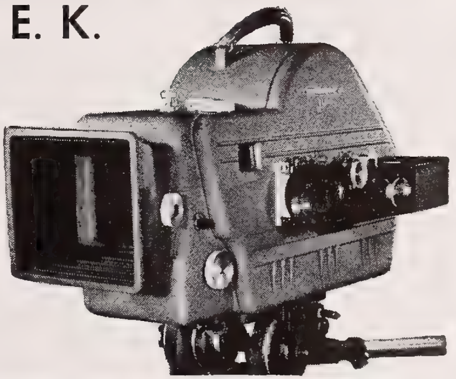
The head, made of Dow Metal magnesium, weighs but 5½ lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gov't spec. bronze.

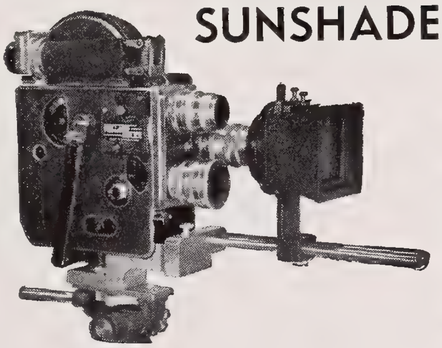


Standard Tripod Base and Collapsible, Adjustable Metal Triangle

BLIMP for 16mm. E. K. CINE SPECIAL

This Blimp, constructed of Dow Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features: follow-focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A dovetail bracket is provided to mount an erect image viewfinder.





SUNSHADE & FILTER HOLDER COMBINATION

For Bolex and Cine Special 16mm. cameras. Holds two 2" sq. glass filters and a round 2½" Pola Screen with handle which can be rotated for polarization. Covers all lenses from 15mm. to 6" telephoto and eliminates need of filters. Precision made of the finest materials. Compact, simple to assemble and dismount. May be permanently affixed to camera or quickly detached.

—ALSO AVAILABLE—

BABY TRIPODS
CHANGING BAGS
3 WHEEL PORTABLE DOLLYS
"HI-HATS"

Send for our catalog. It describes all our products completely

FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
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"Our families seldom see us, but . . .

"We link the years with our Revere!"

"Last week we had our first family reunion since our wedding. Jim's folks were here from the Coast and my family drove up from the South.

"It was wonderful being together again. And the high spot of the visit was the movies we showed of those intervening years. Our honeymoon films made a big hit. And I'll never forget the look on my mother's face when she saw how awkwardly I gave Junior his first bath. The movie of Betty's 'first boy friend' gallantly trying to tie Betty's shoe brought laughter from everyone.

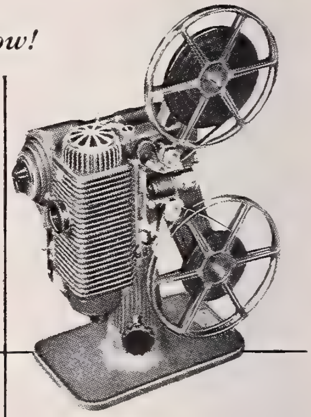
"If there ever was a time we were glad we'd received a Revere as a wedding present, it was during this reunion. I can't imagine anything giving our families so much pleasure as that movie record of the years we had been apart. As Dad put it, 'I wouldn't take a million for those movies of the children. It's just like having been here with them as they were growing up'."

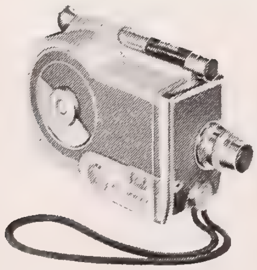
Don't wait! Tomorrow will be too late to take movies of the things you do *today*. See your Revere dealer *now!* REVERE CAMERA CO., CHICAGO 16

Listen to REVERE "All-Star Review,"
Thursdays, 9:30 P. M., E. S. T.,
Mutual Network, Coast to Coast.

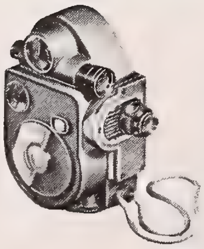
Time won't wait . . . own a Revere now!

Revere
EIGHTS and SIXTEENS





REVERE 16mm MAGAZINE CAMERA
Instant loading . . . Micromatic view-finder . . . single frame exposure . . . five speeds, including slow motion . . . continuous run. F2.5 coated lens. **$127.50**
"70" 8mm Magazine Camera. F2.8 coated lens. **$127.50**
(Prices include tax)



REVERE "88" 8mm CAMERA
The outstanding 8mm value! Has five speeds and a host of other features usually found only on high priced cameras. F2.5 coated lens. **$77.50**
"99" 8mm Turret Camera. F2.8 coated lens. **$110.00**
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REVERE "85" 8mm PROJECTOR
Extremely easy to thread and operate. Automatic re-wind (no belts) . . . 500-watt illumination . . . 300-foot reel . . . Fast 1-inch F1.6 coated lens. **$120.00**

IN PURSUIT OF HAPPINESS REVERE ADDS TO YOUR PLEASURE

PLAY'S THE THING!

DOROTHY M. PEPER

Edward Zychar

THE BEDTIME STORY, perhaps staged in front of the fireplace, is a charming and natural ending for your family film. Note low camera position, suitable to the subjects.

MY BABIES are no Barrymores, but I prefer their candor to all the histrionics in the world.

When I first began making movies of my children, I used to fret because Connie and Kathie seemed to lose every bit of personality when I tried to put them through their paces before my 8mm. camera. Then I considered that even we adults find ourselves at a loss for a natural expression or relaxed pose when we are shoved to a sunny corner of the lawn and told to "look pretty." I realized my strategy was all wrong. I knew that I must relax and take it easy.

You can't expect children to show any spontaneity under compulsion. But I have since found that they will extemporize delightfully, if you surround them with intriguing toys, or other youngsters, and give them a minimum of coaching.

Our two most complete film stories of the children run a little more than 50 feet of 8mm. film each. The daytime movie was shot in our own backyard using the equipment with which our two small daughters love to play at housekeeping.

We carried the playhouse equipment (table, benches, cupboard, stove, rocking chair, telephone, etc.) into the backyard and arranged it for a typical game. The camera started with a house-cleaning scene—with Kathy, three, holding a dustpan while Connie, five, swept up the dirt. This progressed to cooking dinner on the child-size stove—stirring make-believe food in a small saucepan, and showing tiny biscuits, real potatoes and a small casserole, all in closeup oven shots.

No game of playing house would be complete without a tea party for the dolls, of course. Kathy was told to go to the cupboard for dishes, with the camera recording the action; then a closeup shot followed of the table all set. With the camera still grinding, the dolls were brought. Baby Brother was also included in the party, although he was yet too young to walk by himself and had not yet had his first haircut. There was other household business, such as answering the telephone, dressing the baby dolls, and so forth—with Baby Brother sitting in the little rocking chair to watch.

The latter part of the daytime film was exposed in a different part of the yard, where the swing and other play equipment made good properties for some excellent action shots. One scene, in which we feel a justified pride, is a closeup of Kathy on the elevated end of the teeter-totter, with the sun at her back. Against the sun her hair is like spun gold, her peach colored dress highlights her features, and the background color is unusually rich.

The baby outdoor scenes included cautious climbing, with mother hovering nearby to watch, and a ride on a rocking horse, with father's able help. Both scenes are fine examples of parents "growing up with the kids." Also, one shot of the baby showed him making a minute examination of his new toy gun—a scene made all the more priceless when he decided to put the business end of it in his mouth!

It was the baby, Kenny, who unwittingly furnished our daytime film with a fitting climax—by throwing out his hands in a gesture that could only mean *Finale*, as he jutted out his chin in a "That's All" expression. We like to pretend he was trying to say "Finis"—though I'm afraid "goo" was the actual word.

For our indoor film (using Type A Kodachrome) we had a double metal reflector set equipped with No. 2 flood bulbs; we were careful to see that the subject was never more than six feet or so away from these lights.

An evening caller gave our movie an appropriate beginning. The children answered the door, took the guest's wraps and then proceeded to entertain him. The early scenes were taken mostly of the baby, in order to get his solo action shots out of the way before he became tired and irritable. Action as simple as putting clothespins in a milk bottle can be interest-

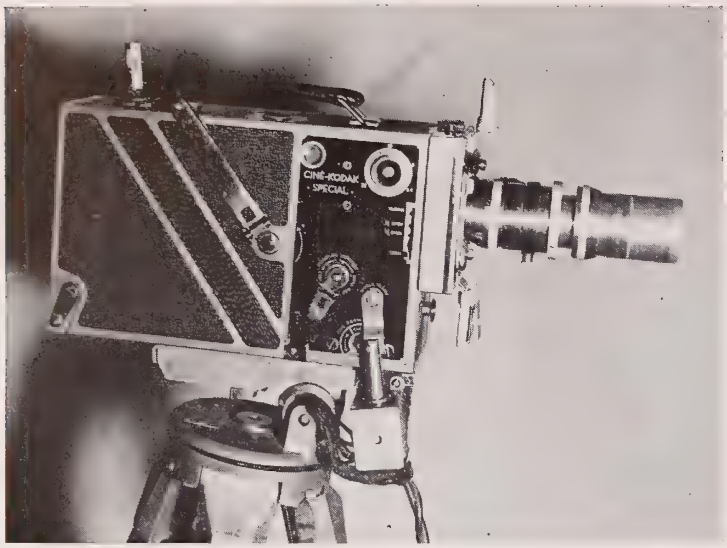
[Continued on page 412]

THE FAMILY FILM

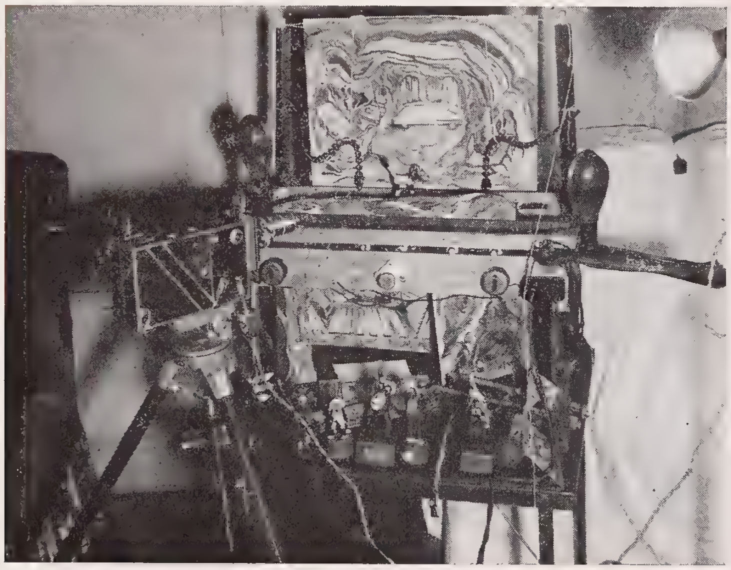
Preoccupied with toys and interesting props, youngsters perform at their spontaneous best

NO STRINGS ATTACHED

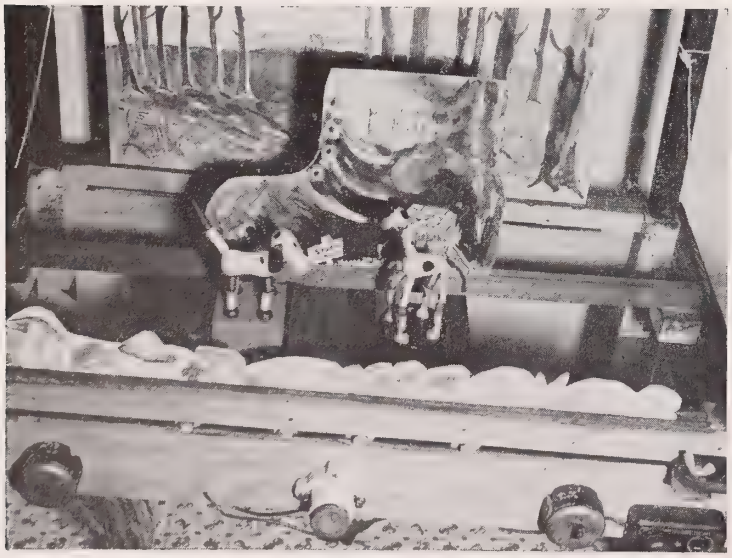
CHARLES H. BENJAMIN, ACL



SOLENOID, attached to single frame release, denies action of locked-in starting button as long as the current continues flowing.



FRONT ELEVATION of puppet stage showing lighting setup, background flat and foreground trim. Telephoto is in use for extreme CU.



A DOWN ANGLE on the floorless stage reveals normally unseen mounting of the puppet players, controlled by operator from below.

THE season of heart-warming family holidays lies just ahead—Halloween, Thanksgiving and Christmas. A party time it is, and a picture time—especially for the children!

No one, surely, need urge you to make movies *of* the youngsters during these fine family holidays. *But*, if you have made such films before; if you are looking for new mines of cine magic, then give a thought to filming especially *for* the small fry. Try, for a new camera conquest, puppet plays at home.

SPECIAL CAMERA NOT NEEDED

They are really quite simple. For I am speaking now, not of marionettes dangling from a spider web of controlling threads, but rather of the more modern, articulated figures—with moving arms, legs, head and body, all controlled from below. Offered in an engaging variety of incredible animals, these puppets can be obtained at most toy stores for around a dollar each. They create fascinating film fare for the youngsters.

Because these figurines can be controlled from below, it should be understood at the outset that no special camera facilities—such as frame by frame filming—will be needed. In the production of my own picture, *Fantasy in Toyland*, I did arrange a remote control for my camera, since I was in many instances operating both the puppets and the camera. While I shall discuss this arrangement briefly later, it obviously is far easier to produce your puppet film plays with the cooperation of at least one filmer.

CONSTRUCTING THE STAGE

With a challenging assortment of puppets on hand, your first practical step will be the construction of a miniature stage on which to play them. Essentially, this is little more than the four sides of a flat box which is wholly without top or bottom. The dimensions of my stage were 28 inches in width, 15 inches in depth and 5 inches from top to bottom of the side pieces. Into these side pieces were cut half inch slots which, in the front and rear walls of the stage, accepted the ends of wooden dowel pins. The dowels, in turn, were glued to flat wooden strips extending from front to rear and thus providing movable supports for the selected puppets. While these supports—which could be moved and controlled from beneath the stage area—remained in position at all times, the puppets needed for any given sequence could be attached and detached by wing nuts set into their wooden bases.

For the greatest ease in manipulating the puppets, your stage should stand just under shoulder height. Accordingly, I set mine on four sturdy wooden legs which, in turn, rested on a card table. This latter proved none too steady a support for the set-up, so that I advise using a heavier basic support if it is available.

At the rear corners of the stage there were then erected two upright wooden columns from which to hang the background scenery. Foreground settings—only just high enough to obscure the bases of the puppets and the manipulating hands of the operator—were mounted in a slot attached to the front sideboard.

AMPLE LIGHTING IMPORTANT

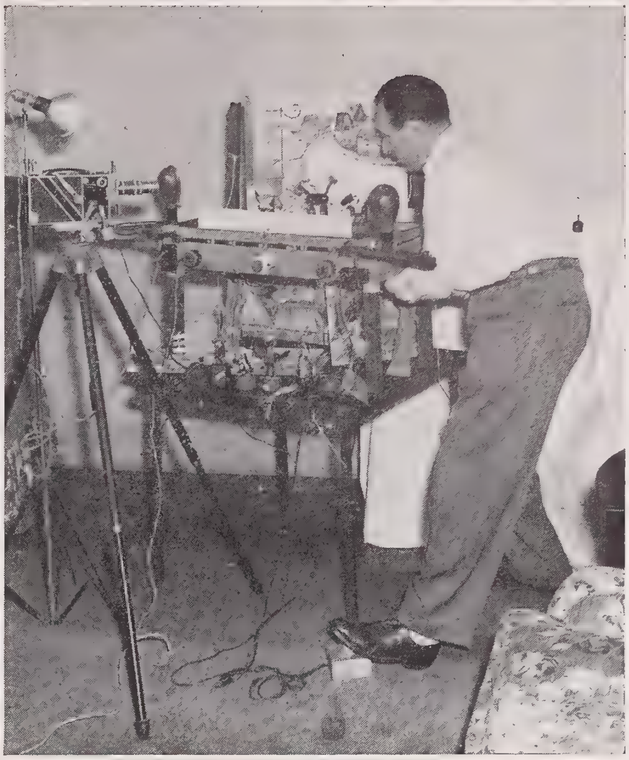
In puppet filming of this kind, it is desirable that your basic lighting be more or less constant in intensity. To that end, I attached an adjustable wooden arm, 14 inches long and with an elbow joint, at each front corner of the stage. At the ends of these arms there were attached standard light sockets to accept No. 1 flood bulbs backed by small metal reflectors. Two separate switches, wired through a single 15 ampere fuse, were mounted on the front panel to control these lamps.

In preliminary exposure tests, however, I soon found that these two small flood bulbs did not give enough illumination for the camera treatment of the stage which I desired. The important thing, of course, is adequate depth of field—that is, sharp focus—from front to back of the stage setting. And this becomes increasingly important when you are shooting with a telephoto lens for extreme closeups of your little actors. Thus, since a smaller aperture increases depth of field, I soon added a single No. 2 reflector type flood (RFL-2) to my lighting set-up. This was used largely to brighten the backgrounds and to kill any shadows created by the puppets. With the combination of these three bulbs, my average exposure was consistently around *f*/6.3.

LENS NEEDS SIMPLE

In the matter of lenses, your standard objective will be entirely adequate, if that's all you have to work with. The field area is small, in any case, and you can always move the camera in closer for the closeups. But a medium telephoto *is* a handy accessory lens (say 63mm. for Sixteen or 25mm. to 38mm. for Eight) for your closeup shooting. And, in passing, it should be emphasized that a continuous changing of camera viewpoints and distances is as important in puppet movies as in the real thing. Remember, you're making a motion picture, not filming a stage play.

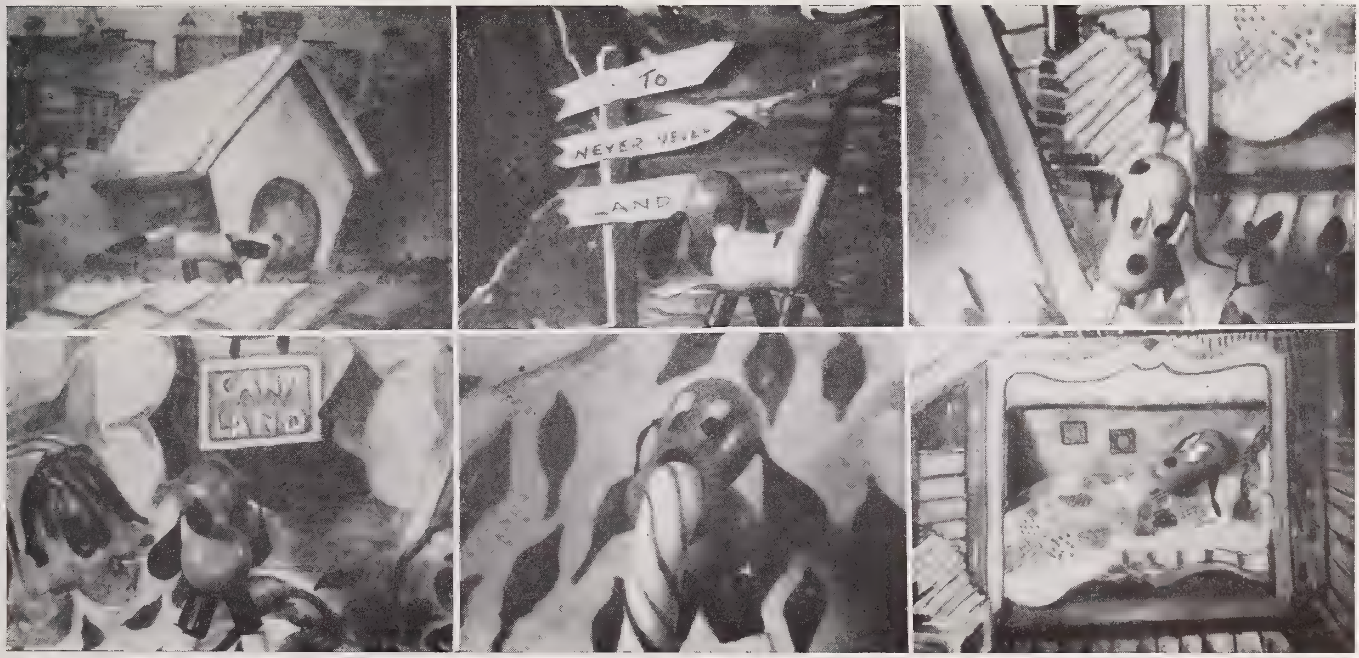
[Continued on page 417]



REMOTE CONTROL foot switch, demonstrated by the author, made possible the one-man operation of the puppets and camera.

Easy-to-operate puppet players bring Hollywood to your home. Any camera will do

16mm. scenes and photographs by Charles H. Benjamin, ACL



BOBO, the appealing little pup of *Fantasy in Toyland*, deserts the shelter of his urban doghouse to seek the delights of Never-Never Land. Note the three-dimensional settings and truly cinematic camera treatment used by author in tracing his adventures.

MAKE YOUR OWN VIEWER!

One lamp, three lenses, two mirrors and a sheet of ground glass were combined in this 8mm. viewer. They'll work as well for 16

CORNELIUS J. BULTE, ACL

YOU will not ride our wonderful hobby of amateur movies for very long before you begin to realize the importance of a film viewer in the editing process. Especially is this true if you work, as I do, with 8mm.

For you amateurs in America this may present no great problem. All that one need do is thumb through MOVIE MAKERS attractive advertisements, then go to a well stocked photo store and buy the viewer of your choice. But in Holland, where this is written, there can be no such solution. If you want a film viewer over here, you make it—or else.

Which is exactly what I have done. And, against the possibility that even in America there might not be enough ready-made viewers to go round, MOVIE MAKERS has asked me to tell you how to go about it. To begin with, here are the materials required:

1 plywood (3/16 inch) case approximately 9 inches long, 7½ inches wide and 3½ inches high.

1 concentrated filament type lamp of suitable wattage (recommended line-voltage lamps offered by General Electric are the 25 watt Edison base No. 25-A or the 30 watt candelabra base No. 30-S-11-1C.—*Ed.*).

2 mirrors, metal preferred, approximately 2 by 3 inches in size.

3 magnifiying-glass lenses, one of 1 inch (40 diop.) focal length, two between 1 and 2 inch (40 to 20 diop.) focal length.

1 sheet of optically clear ground glass, approximately 2½ by 3 inches in size.

4 inches of brass tubing 1 inch in diameter.

1 short piece of tubing of a size to fit snugly into the 1 inch tubing.

5 inches of tubing ¼ inch in diameter.

1 flanged pipe approximately 1 inch long in which the ¼ inch tubing fits.

Some brass strip 1/16, 1/32 and a small piece 1/64 inches thick.

Some aluminum sheet 1/32 inch thick and some tin solder.

NOTE: These are the materials and specifications used in my construction of an 8mm. viewer. They will work equally well in making a 16mm. viewer, as long as the film channel is enlarged to the width of this film.

We are now ready to start construction. But before beginning, it may be helpful to understand the essential [Continued on page 413]

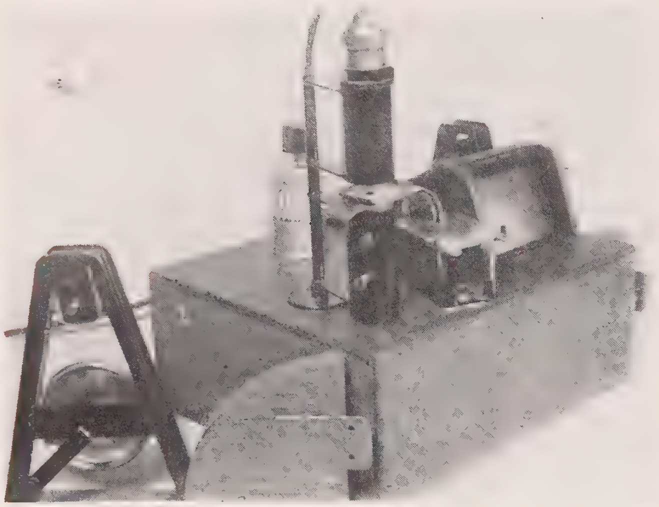


PHOTO 1: Placement of lamp housing (upper tube), projection enlarging unit (lower), film channel and viewing screen are pictured.

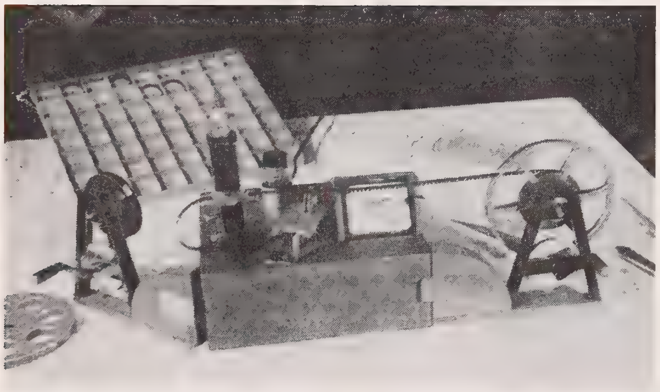
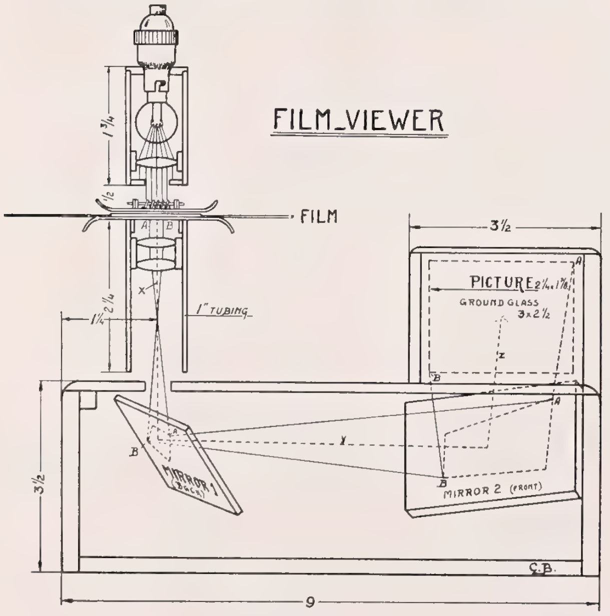
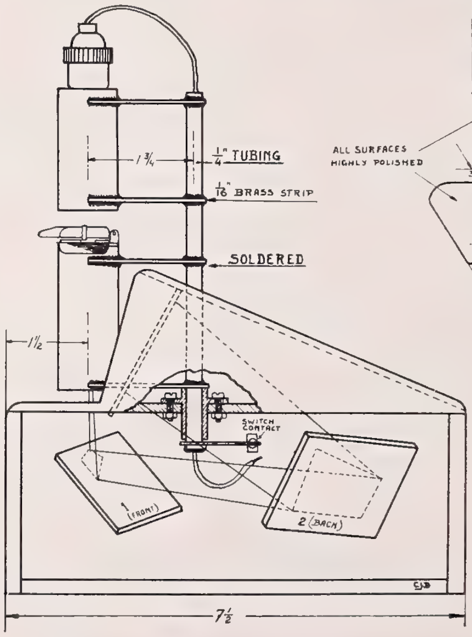


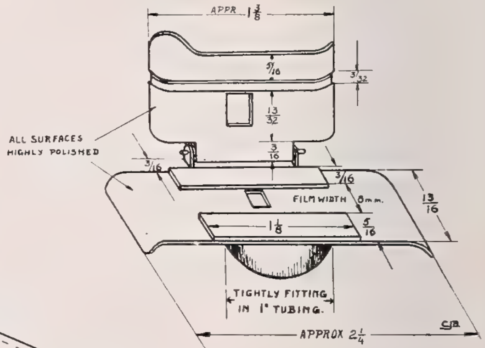
PHOTO 2: Completed 8mm. viewer, with author's homemade rewinds, in editing position. Note twin retracting arms for ease in storage.



SKETCH 1: Front skeletal elevation of viewer shows positioning of lamp, condenser lens, film channel, enlarging lenses and the two mirrors. Lamp and enlarging lenses remove for cleaning.



SKETCH 2: Side elevation shows attachment of upper and lower housings to ¼ inch tubing used as upright. Entire mounting swings out of way when not in use, automatically cutting lamp circuit through switch at base. Mirror supports are not shown.



SKETCH 3: Details of the film channel assembly, a critical unit in viewer, are shown above. Same design, with channel widened for 16mm. stock, will work for this film.

SOUND WITH 8

How electric coupling of a synchronous motor projector and turntable brings sync-sound to 8mm. films—your own included

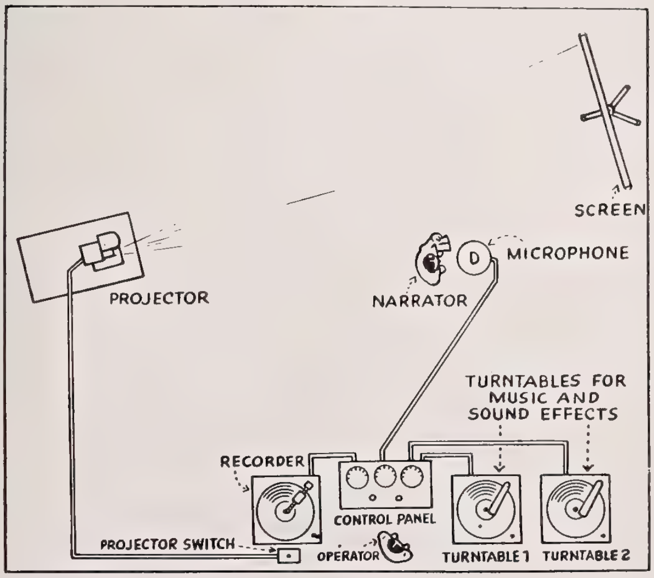
LLOYD THOMPSON

FOR years, ambitious amateur movie makers have been enhancing the appeal of their finest films with sound accompaniment on disc.

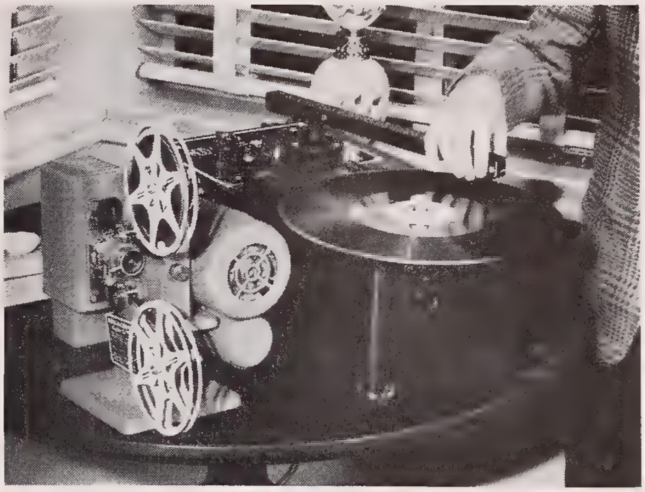
The records, as you know, are played on double or single turntables, with the music coming from regular commercial recordings and the commentary either narrated directly over a microphone or specially cut on acetate records. It is a good system, and it has added immeasurably to the enjoyment of many fine amateur films. But, for the precisionist in sound, it has had one drawback: exact, controlled and continuous synchrony of picture and sound could not be maintained.

For the 8mm. projectionist, at least, this problem has now been solved. The solution—exact synchrony of disc recorded sound and picture footage—is provided by an ingenious combination of projector and turntable known as the Movie Sound 8. With it, besides screening especially prepared 8mm. library films, the home movie maker can now present his *own* pictures accurately synchronized with records of his own cutting. And all for as little as a five dollar recording charge for ten minutes of sound. Let's see how the system operates.

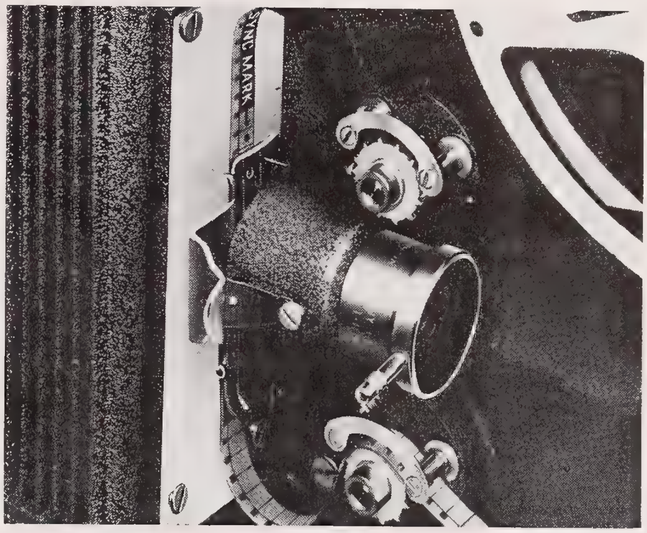
The projector and the sound unit are two distinct pieces of equipment and in use are not mechanically hooked together. The projector is a special model made by the Eastman Kodak Company and known as model CPC. It differs from a regular Kodascope Eight-33 in that it is driven by a synchronous motor and has a chain drive rather than a belt drive. The projector runs at exactly 16 frames a second when operated on 108 to 130 volt 60 cycle alternating current. It will run at exactly this speed indefinitely for the same reason that your electric clock keeps good time. Also when it is run in conjunction with another synchronous motor the two of them will stay in perfect step with each other.



RECORDING SETUP for cutting personal discs at home. Recording studios rent similar facilities with trained assistant for modest fee.



MOVIE SOUND 8, comprised of synchronous powered turntable and Kodascope Eight-CPC, starts projector automatically with 1000 cycle signal on specially cut records. Amateur can score own films same way.



THE SYNC MARK, shown on library release print, is placed just above gate at start. Synchronous motors then keep both units in step.

Thus, the turntable which is used for playing the sound is also synchronous and runs at exactly 33 1/3 rpm, the standard speed for playing professional electrical transcriptions. The turntable motor has been designed and built so that it will run also at 78 rpm, for playing regular phonograph records, and this speed is also synchronous.

Now, how do we use the two units together? It is very simple. The library films available have a mark known as a sync mark printed in the leader of the film. The film is threaded in the projector so that the sync mark is located at a fixed point in the projector gate. The record is placed on the machine. When it is desired to start the picture, the pickup needle is set down on the revolving turntable. At a predetermined point on the record, a 1000 cycle tone has been recorded when the disc was waxed. The amplifier receives the signal from this 1000 cycle tone and instantly and automatically closes a selective electric relay which starts the projector. Thus the picture and the sound are automatically started together, and the two synchronous motors keep them in step throughout the entire reel. With these subjects, both the picture and sound have been copied directly from 35mm. sound on film releases.

Let us now examine the pos-

[Continued on page 411]

Tourist tips on Mexico

WINSLOW RANDALL

Photographs courtesy Pan American World Airways System

TERRACED TAXCO, a colonial gem on the highway to Acapulco, scatters red roofs down its westering hills to the golden towers of Santa Prisca.

MEXICO CITY, left, capital of the Republic, is an exciting mixture of all that makes up Mexico. The cathedral stands on site of an Aztec temple.

PARICUTIN, perhaps the top tourist attraction in modern Mexico, is reached only by horseback over the last few miles of ravaged countryside.

FAR be it from me to try and persuade any one to visit Mexico. If you're the type that needs a sales talk on this magic mixture of old and new, fiestas and siestas—if you're *that* type, why then you'd better go some place else.

But, if you like people more than pomp and song more than circumstance; if you find warmth and wonder in a crowded market place, instead of flies and sore feet—then, in a word, Mexico is your meat. You'd better start planning your next vacation for south of the border. Perhaps this discussion—which from now on will be practical and not pontifical—can be of some help.

TOURISTS ARE WELCOME

To begin with, let's understand that Mexico today welcomes tourists. Here's the present picture: (1) As an amateur movie maker visiting Mexico temporarily, you may carry into the country with you an unlimited supply of film without customs duty. (2) If your stay is a long one, you may ship your exposed color film out ahead of you for processing in the United States. If it will be a short visit, you can as freely *carry with you out of Mexico* your exposed but unprocessed movie film. (3) You may film anything in Mexico today save objects of military importance and isolated scenes of poverty which may create an unfair and one sided picture of Mexican economy. On this latter point, let your own sense of decency and democracy be your guide. There are local slums and bums back in your own hometown—but you don't boast of them to the visitors.

REGISTER FOREIGN EQUIPMENT

So that's what to expect on the Mexican side of the border. But before crossing over, there is an important matter to clear up with our own officials. This is to register at a United States customs office all foreign made items of photographic or optical equipment.

If you live in or near an American city big enough to require a customs office, you can carry out these formalities most handily before leaving. Take the items—cameras, lenses, tripods, field glasses and the like—together with a bill of sale or other proof of ownership to the customs headquarters. There they will give you a registration cer-

PUEBLA FOR POTTERY is a rewarding visit for any movie maker. Many of the native craftsmen work outdoors, offering ideal filming conditions.

NARROW STREETS, pastel plastered walls and flowering, red tiled balconies make all Mexico a delight. A cathedral is generally the background.

tificate establishing the fact that you are taking these items out of the country temporarily and that they are to be admitted duty free on your return. . . . If there is no customs office in your community, the same certificate can be secured at the customs office where you cross the border.

PLANNING BEGINS EARLY

Equally important as this preliminary will be the planning on where to go, when to go there and what to film when you finally get there. I cannot stress this too strongly. First of all familiarize yourself with the country. Read what books you can from your local library. Know the topography of Mexico, its climate, its seasons, its people and something of its history before you attempt to plan any of the details of your trip. Then, having decided on the approximate date of your departure, you can plan the details intelligently.

For there are many things that must be taken into consideration in timing your arrival at a given place. You who film know that time of day means much, and particularly if you are using Kodachrome. But apart from that, the season of the year, the rainy season or the dry season, fiestas, market days or national holidays, to say nothing of daily siesta time, all have a bearing on your picture work.

PLACES TO WRITE

Let me give you three agencies to write to well in advance of your departure. Tell them of your contemplated trip and you will be sent pamphlets and information that will be extremely helpful.

Asociacion Mexicana de Turismo, Avenida Juarez 92, Mexico, D. F. This is the Mexican Tourist Association, an organization for the promotion of tourist travel.

Pemex Travel Club, Bucarelli 35, Mexico, D. F. This is the sales promotion department of Distribuidora de Petroleos Mexicanos, makers of Pemex gasoline, which you probably will use. This is their travel bureau. Ask that your name be placed on the mailing list for their monthly bulletin; it will give you many suggestions for your trip.

Asociacion Mexicana Automovilistica, Paseo de la Reforma, Mexico, D. F. This is the Automobile Club of Mexico. Join it. They have a special rate for tourists; $1.00 (U.S.) a month for the time you are in their country. Their services are much the same as those of the American Automobile Association.

[Continued on page 409]

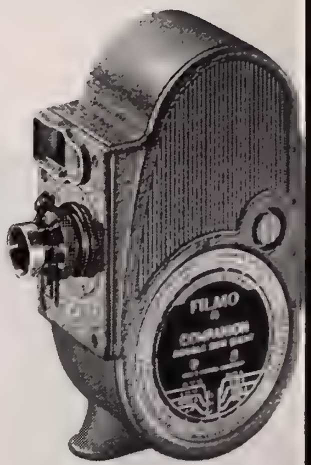
A practical and present-day report on customs rulings (none), filming restrictions (few) and subject matter (unlimited!) for movie makers going south of the border

XOCHIMILCO, the fabulous floating gardens close to the capital, is a Sunday must. Slow, smooth passage of boats makes for fine moving camera.

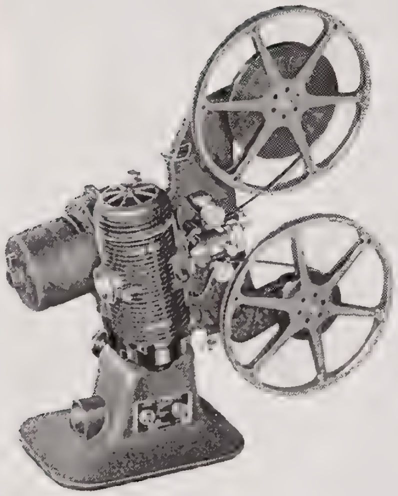
There's a FILMO for you . .

8mm

NEW FILMO COMPANION CAMERA



● Here's true Bell & Howell quality in an 8mm camera at a new low price. Filmo Companion shares with Filmo Sportster the distinctions of being the lightest in weight of all spool-loading 8mm cameras . . . and the easiest to load. There are no sprockets to thread, and the film gate opens and closes automatically—another Filmo exclusive! Filmo Companion has four film speeds, 8 to 32 frames per second. Its lens is the fast 12½mm F2.5, Filmocoted, of course. Provision is made for viewfinder masks matching extra, telephoto lenses. *What you see, you get*, with Filmo. Price, only $77 plus Federal tax.



FILMO AUTO-8 CAMERA

● Newest and finest for taking 8mm movies. Exclusive combination of features includes magazine-loading with Tip-touch ejector, Swifturn two-lens turret on which matched positive viewfinders turn with lenses, five speeds including true slow motion, Singlepic Release for animation work, and a Selfoto Lock which lets the operator step into the picture.

FILMO MASTER PROJECTOR

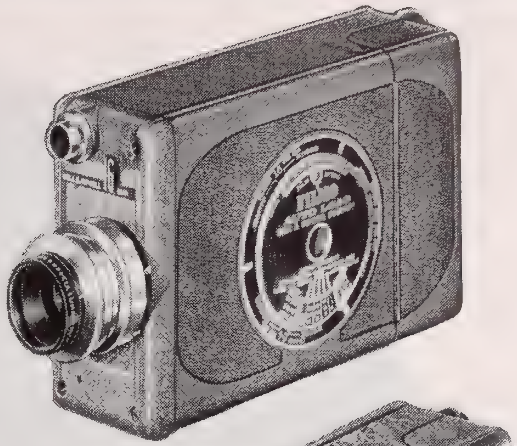
● Using its standard 500-watt lamp, Filmo Master projects 8mm movies with better screen illumination than is attained by other makes of projectors using 750-watt or 1000-watt lamps. That's striking evidence of the efficiency of the Filmo direct-beam optical system! Features include 400-foot film capacity, power rewind, metered lubrication, "floating film" protection, and silent, all-gear drive.

FILMO PICTURE MASTER PROJECTO

● Offers more brilliant illumi
tion than any other 8mm project
Base-up, 750-watt lamp gives ma
mum light longer. Pilot lamp, hing
film gate, and exclusive B&H Sa
lock Sprockets and guards ma
threading easy and sure. Has
verse, power rewind, and gear-driv
take-up. Complete film protecti
even for brilliant "still" projecti

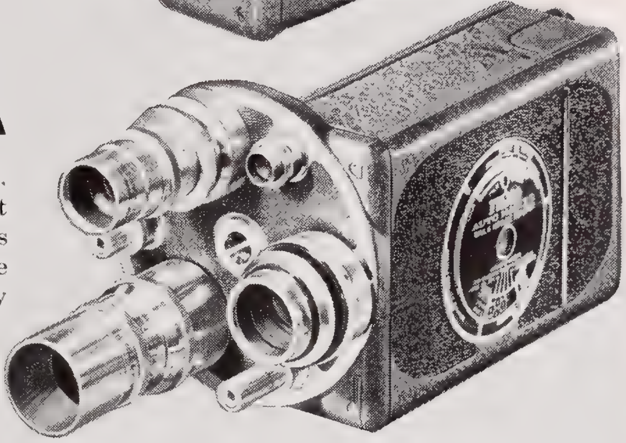
whichever type you prefer

16mm



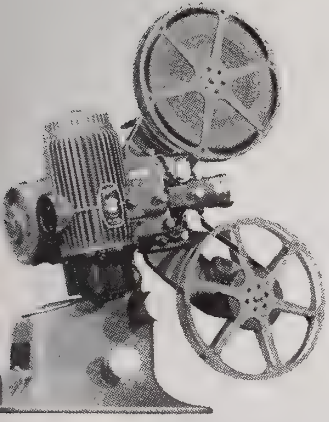
FILMO AUTO LOAD CAMERA

● Loads in an instant with a magazine of color or black-and-white film. Has five operating speeds, including slow motion, and a single-frame release for animation tricks. Filmocoted lens, for sharp, clear pictures. Lens and matching positive viewfinder objective are quickly replaced with special-purpose units. A complete, built-in exposure guide covers all films, all outdoor photographic conditions.



FILMO AUTO MASTER CAMERA

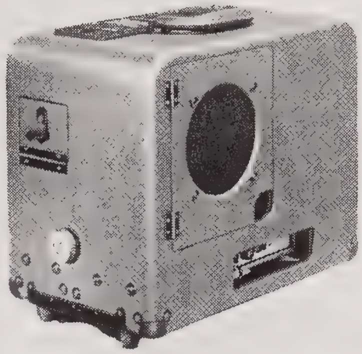
● The 16mm magazine-loading camera with a turret head. Viewfinder objectives are on the three-lens turret, too, so that the finder always matches the lens in use. Five operating speeds include 64-speed for true slow motion pictures. Single-frame exposure guide covers all films, all outdoor conditions. A highly versatile camera for the discriminating.



FILMO DIPLOMAT PROJECTOR

● Brilliant pictures are assured by the 1000-watt lamp and the highly efficient B&H optical system with fast F1.6 Filmocoted lens. Reverse, fast power rewind, all-gear drive—no chains or belts. Film capacity, 400 feet.

NEW, ONE-CASE FILMOSOUND 16mm SOUND FILM PROJECTOR



● With this superb new projector you can present professionally-made sound motion pictures in your home, church, or club. Lighter in weight, lower in price, yet no sacrifice in quality. Presents bright, clear pictures and truly natural sound . . . and it will show your own 16mm silent films, too. Easy to use—lastingly dependable in the B&H tradition.

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8mm

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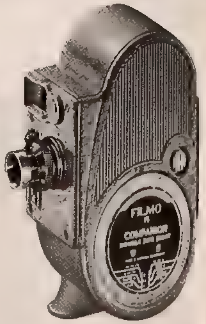

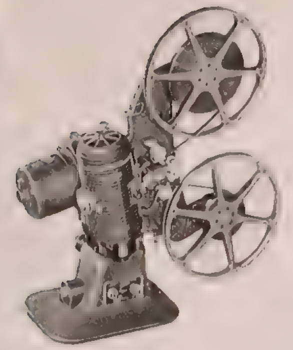

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FILMO
AUTO-8

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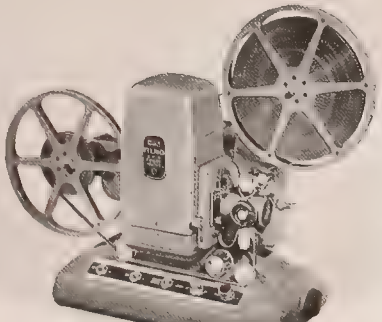

FILMO PICTURE MASTER PROJECTOR

● Offers more brilliant illumina tion than any other 8mm projector Base-up, 750-watt lamp gives max mum light longer. Pilot lamp, hinge film gate, and exclusive B&H Safe lock Sprockets and guards mak threading easy and sure. Has re verse, power rewind, and gear-drive take-up. Complete film protection even for brilliant "still" projection

16mm

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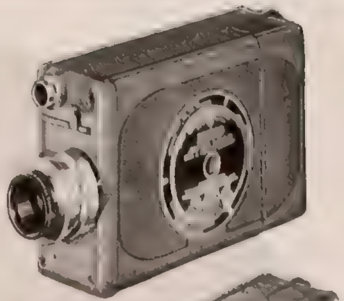

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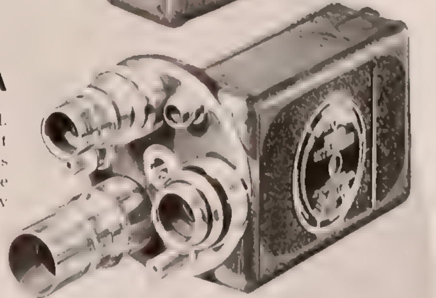

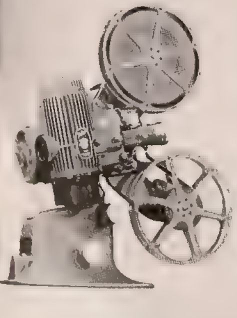

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FINE POINTS OF FILM CARE

From package to projector, your films deserve the best of care. Here's what to watch for

JAMES W. MOORE, ACL

WE don't need to tell *you* how precious those family pictures are today—how infinitely more precious they will grow with the passing years! There are those heart warming scenes of Mother and Son just home from the hospital; those hilarious scenes as he staggers through his first steps; those once-in-a-lifetime sequences of the first Christmas and the first birthday—you know the magic of these movies far better than we can tell you . . . *Why, then, don't you take good care of them?*

Perhaps—we can then answer ourself—it is because no one as yet has explained to you the problems of film care and the really simple solutions to these problems. So here goes.

PROTECTION BEFORE EXPOSURE

The two chief hazards to any photographic emulsion—even before exposure—are humidity and heat. Of these two, an excess of humidity is the condition more likely to be encountered by the amateur movie maker under average domestic conditions.

Fortunately, however, the packaging now used on modern color films is adequate protection against average humidity conditions. Magazine Kodachrome, for example, is supplied in heat-sealed foil packages, while the roll films are offered in taped cans. Either method (known as domestic packaging to the manufacturer) provides ample protection against normal handling and the humidities commonly encountered in temperate zones throughout the period of the film's expiration date.

THE NEW FILMER

This regular packing is also sufficiently moisture-resistant to protect films taken on short trips to tropical regions. For longer stays in pronouncedly humid areas (especially when combined with high heat), tropical or export packaging is indicated. This can be obtained on order from the film manufacturer.

THE EFFECTS OF HUMIDITY

Once any one of these film packages is opened, however, the moisture content of the film quickly reaches equilibrium with that of the air—and film enemy No. 1 may begin to act. High humidity can cause moisture spots on the film, the transference of film backing to the emulsion, and the faulty operation of cameras through sticking of the film to itself. Also, because the gelatin used in all photographic emulsions is an excellent culture medium, moisture will further the growth of fungus on the film.

These are some of the possible and extreme effects of humidity once the film packaging has been broken. Although they are not likely to be set in motion under ordinary conditions of film tenure, it is well to be aware of them and to be on your guard. Obviously, your best protection against humidity is the film's unbroken packaging.

THE EFFECTS OF HEAT

This packing, however, cannot protect against high temperatures; and excess heat, besides accelerating the possible actions of humidity, can affect film adversely in its own right. Too long exposure to high temperatures will promote the growth of latent images, induce film fogging, cause loss of contrast and reduce film speed.

This last effect is especially serious in the case of color films, since their multiple layers of emulsion may be affected at different rates, thus causing a change of color balance. Loss in film speed is unlikely to occur during the indicated life of the film. After that date, about one half a stop *more* exposure should be allowed for up to six months overdating, with one to one and one half stops more for a year of overage.

STORAGE BEFORE EXPOSURE

Under the current conditions of film supply it may seem unnecessary to outline the recommended methods of storing unexposed supplies of film. But times will change, and perhaps by next summer's heat wave you will need to know.

To begin with, of course, do not break the moisture-resistant packaging—thus barring normal humidity. Against excess heat, the temperature recommendations (all Fahrenheit) are as follows: storage up to two months—below 75 degrees; up to six months—below 60 degrees; up to twelve months—below 50 degrees. Wherever possible, the relative humidity should be kept between 40 and 60 percent, with the lower range the more desirable.

Under average temperate zone conditions adequate protection will be afforded by avoiding steampipes and other heat sources, uninsulated top floors, automobile glove compartments and other areas exposed to the sun.

In the tropics and during the summer heat of temperate zones refrigerated storage is recommended. Home refrigerators are excellent for this purpose, provided the film is tropically packed or that domestically packaged units are placed in a sealed can or jar. Ice boxes, which give off a great deal of moisture, are not suitable. And now one caution as to use of refrigerated films: to avoid condensation of moisture on the cold film layers, packages should be removed from refrigeration several hours (and preferably up to twenty four) before use. Do not break the packaging during this period.

PROTECTION AFTER EXPOSURE

As already suggested, your film supplies are reasonably safe for short periods of time even under tropical conditions of humidity and heat—*as long as the packaging remains unbroken*. It is only after the film comes out of the box that these weather conditions begin to get in their worst licks. What, then, are the practical recommendations for an amateur movie maker on a southern holiday?

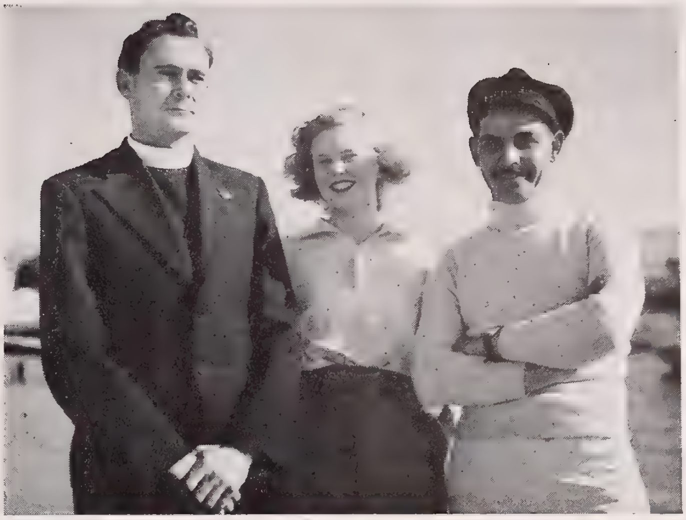
The following will help: (1) Keep all film supplies in as cool a place as possible and sealed until ready for immediate use. (2) Once a film

[Continued on page 408]

...WHAT COMES NATURALLY!

BY and large, your typical amateur movie maker of today is loath and unlikely to engage in the production of amateur photoplays. Perhaps one big reason for this reluctance may be credited to the seeming complexities of casting and costumes, settings and story line.

But these hazards of a Hollywood-style screenplay can be avoided. Thing to do—as shown on these pages—is to cut your film pattern to fit your homespun cloth. Use the settings in your section and the costumes of the day. It helps to hit the bullseye. For, like the redoubtable Annie Oakley, you'll be doin' what comes naturally.



SIMPLE COSTUMES, available to any filming group, mark the principal players in *Mary,* first and all-outdoor production of the Southern Tasmanian Amateur Cine Society, ACL.

Photographs by Southern Tasmanian Amateur Cine Society, ACL

A SIMPLE STORY of life on the land, *Mary* was first shot on inexpensive 8mm. to check on sequencing and exposures, later refilmed in 16 for possible large scale screenings.

SIMPLE SHOOTING arrangements find the Reverend doubling in brass with a reflector. Howrah beach scene, near Hobart, could be duplicated by any film production unit.

SIMPLE BACKGROUNDS, such as this medium shot before Mt. Wellington, lend atmosphere to the production. The Reverend's two-wheel gig is standard to the countryside.

SIMPLE SETTINGS, typified by this old country church of native fieldstone, impart honesty to the action. Plots for amateur filmplays should be written to use such props.

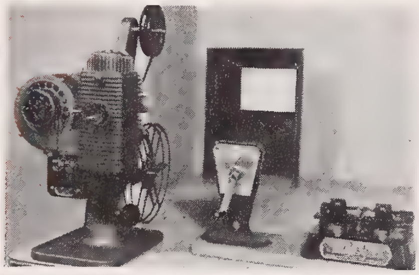
The Clinic

Pictures, plans and ideas to solve your filming problems

SCREEN FOR EDITING

As an editing aid when an action viewer is lacking, an ordinary projector can be used along with a small shielded screen such as that shown in the illustration.

The shield is made of plywood or Presdwood, extends three or four inches in front of the screen at a slight upward and outward angle, and is painted a matte black on the inside surfaces. The screen itself can be a piece of white cardboard or writing paper, but it should not have a glossy finish. If the distance from the projector lens to the screen is about $2\frac{1}{2}$ feet, the screen area should measure about 4 by $5\frac{3}{8}$ inches. The center of the screen, of course, should be the same height above the table as the projection lens.



EDITING SCREEN, shadow-boxed with flat black plywood or cardboard, makes possible scene survey and note taking in room light. Screen size is decided by projector throw.

Advantage of this shadow-boxed screenette is that it permits the image to be viewed with the room or desk light on—and thus facilitates note taking and splicing. However, for detecting errors in exposure the small screen is no substitute for a full-size projection test in a darkened room.

Paul R. Stout, ACL
Chicago, Ill.

WIDE ANGLE FOR TITLES

In making titles with the small Cine-Kodak titler and the 16mm. Cine-Kodak K, with the 1 inch lens operating through the auxiliary lens on the titler, the field size is approximately $1\frac{3}{4}$ by $2\frac{1}{4}$ inches. This I find scarcely wide enough for more than two or three typewritten words.

By using the 15mm. *f*/2.7 wide angle lens, however, one can increase the field size markedly—and helpfully. In this setup, the auxiliary lens is folded down out of the way and the camera is placed flush against the guide pins, as far forward toward the titling frame as possible; the distance between plate B on the wide angle lens and the title card is now 6 inches. At this distance the field size becomes $2\frac{5}{8}$ by $3\frac{5}{8}$ inches, just a shade smaller than the entire area of the frame. Eight to ten words a line can now be used.

At the proper place on the titler bed a $\frac{1}{4}$ inch hole should now be drilled to accept the tripod screw provided with the titler. With this in place, the camera can be firmly positioned for all future title shooting.

Oscar Keller
Clifton, N. J.

SCOTCH VS. ADHESIVE

I was interested in reading Harvey D. Kind's suggestion in your August column of typing on adhesive tape and then using it to label film cans. I disagree with Mr. Kind on this being the best way, since I have used this system for some time and discarded it as impractical.

My method is this: Type your title (or other data) on a plain piece of paper, then place it on the can and cover it with a strip of Scotch cellulose tape. This is quicker and easier than the adhesive tape method, the label stays clean and clearly visible because the Scotch tape is transparent, and it is less likely to peel up at the edges.

In identifying my films and cans, I use five such labels on each unit—one on each side of the reel, one on each side of the can and one on its edge. Ready visibility is thus achieved under all circumstances.

William Coley Roeger
Chalfont, Penna.

ATTACHING TITLE LETTERS

Unless one is using the vertical titling system—in which title letters are laid flat on the title card and held by gravity—there may be some problem in getting your letters to adhere to the card surface. I have been using a set of metal letters, for which the suggested adhesive was tire cement. Finding this too messy in use, I have worked out other adhesives, as follows:

To attach the letters to cardboard, celluloid or glass, cut strips of bicycle friction tape and apply them to the backs of the letters. With an adhesive on both sides, the tape holds firmly to the letters and to the titling surface.

Cloth title backgrounds, such as velvet, are often called for—especially in double exposure work. To adhere your letters to such a pile surface, attach strips of rough sandpaper to the backs of the letters. Or, better still, obtain a strip of mohair fabric from an automobile shop and stick it to the letters. Either surface will provide a sufficient join with the pile of the velvet.

Dr. Gilbert W. Schwartz, ACL
New York City

SIMPLE CENTERING

One of the simplest centering devices I have come across for shooting titles, maps and other objects which can be placed directly below your camera is the carpenter's plum-bob.

Punch a small hole through the exact center of a tight-fitting rubber lens cap, run a light string from it to the plum-bob and you are ready to go. In use, the camera is mounted on a tripod and pointed directly downward toward the floor or other surface. With the lens cap in position, the bob will now point out the exact center of the material to be filmed beneath it.

Harold F. Stiles
Worland, Wyo.

CONTRIBUTORS
TO

The Clinic are paid from \$2.00 to \$5.00 for ideas and illustrations published.

Your contributions are cordially invited. Address them to: *The Clinic*, Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.

Hints from Hollywood

Aids for the amateur cameraman, to be seen in current theatrical films

20th Century-Fox

A TELEPHOTO LENS, working at wide aperture, produced the sense of depth in this atmospheric scene from *The Luck of the Irish.*

IT'S MAGIC

THE LUCK OF THE IRISH, a screenplay by Philip Dunne, from a novel by Guy and Constance Jones, filmed by Joseph La Shelle, ASC, edited by J. Watson Webb, jr., directed by Henry Koster, produced by Fred Kohlmar and presented by Twentieth Century-Fox.

Ever since his cinematic wanderings in mysterious India in *The Razor's Edge*, followed by roaming the macabre patterns of *Nightmare Alley*, Tyrone Power has been surrounded with an other-worldliness that indicates, to his studio bosses at least, a strange affinity with the spirits and sprites that inhabit the outer reaches of man's experience.

In this latest example, we find him, as Stephen Fitzgerald, young American writer, suddenly and unaccountably dumped in the middle of a fairy bower in the Old Sod itself, in close alliance with a sportive, if somewhat aging, leprechaun. The latter, to repay Fitz a chivalrous American favor, reappears in the whirling maelstrom of Manhattan as one of the strangest valets you are ever likely to meet, his objective being to lure the fuzzy-minded youth from a cushy but degrading job as political scrivener back to Ballynabun and Norah (played by Ann Baxter), the lissome colleen who loved him briefly but too well.

The lead title assembly and credit frames, superimposed on a travel poster picturing the Irish countryside, lap dissolve to a slow pan of the actual scene. While not original, the device is none the less effective in introducing the initial sequence of an amateur travel film.

Even more effective are the low key lighting and blueish tinting of the Irish scenes as aids in establishing the mood of enchantment and fantasy. For the city sequences, these soft blue tones are exchanged for brightly lighted sepia, as more appropriate for soaring steel and materialistic ambitions. At the end the scene reverts to Ireland and is bathed in an ethereal, emerald light befitting that magic island.

If you can accept a 220 pound leprechaun and suspend your disbelief in a quite improbable situation, you may derive enjoyment from this artistically handled monochrome film.

CROSSED WIRES

SORRY, WRONG NUMBER, a screenplay by Lucille Fletcher, based on her own radio play of the same name, filmed by Sol Polito, ASC, edited by Warren Low, directed by Anatole Litvak, produced by Hal Wallis and Anatole Litvak and presented by Paramount Pictures.

It is not often that the film industry adapts to its own purposes the product of another, and sometimes directly competitive, entertainment medium. When it does, it evokes loud cheers on all sides. This is such an occasion.

Lucille Fletcher has expertly translated her brilliant radio tour de force into a chilling, suspenseful screen drama. The central situation of the radio play remains intact, while those elements that could only be implied before are developed visually to eighty eight gripping minutes of screen time.

Carefully worded dialog and clever camera manipulation combine to introduce during the first ten minutes all the principal ingredients of the unwholesome situation. An opening closeup of Barbara Stanwyck as the wealthy neurotic is followed by a slow pan of the luxurious apartment, ending in the initial position. As she reaches for a cigarette, explaining testily to the operator that she is phoning her husband's office, the camera follows her hand, disclosing a photograph of her and Burt Lancaster, the harassed husband. She adds that she is a helpless invalid, meanwhile leaning forward as the camera indicates a table littered with medicines.

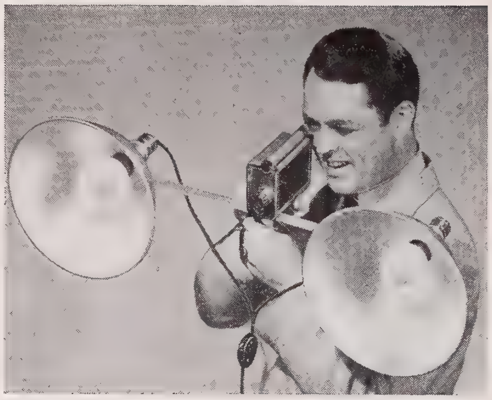
By means of ingenious lap dissolves and fades, all starting and ending with the woman conversing by telephone with the principals involved, the flashback technique is then employed to unfold the circumstances leading up to her present horrific predicament in which she learns unwittingly of her husband's plan to have her murdered. The effect is cumulative, the tension mounting with each scene until the final horror is achieved.

Paramount

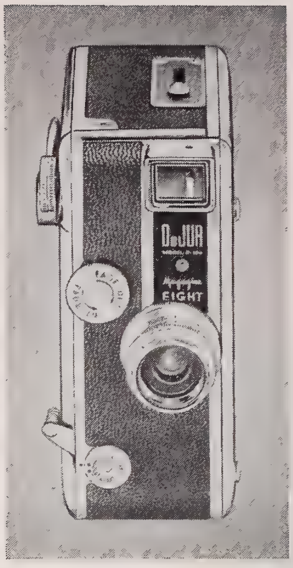
HIGHLIGHT AND SHADOW dramatize the climax of *Sorry, Wrong Number,* as death draws near for the hypochondriac, Barbara Stanwyck.

News of the Industry

Up to the minute reports on new products and services in the movie field



WITH two No. 2 Photofloods in 11 inch reflectors, the Victor ArmLite equals subject illumination of four RFL-2 lamps; made by J. H. Smith & Sons, Griffith, Ind.



EXCLUSIVE Fade-matic Control is an innovation of the DeJur 8mm. camera. Model D-100, with f/2.5 lens, is $127.50; Model D-300 (turret mount) is $152.50.

DeJur 8mm. camera Featuring Fade-matic Control—an exclusive wipe fade-in, fade-out system incorporated for the first time in an 8mm. camera—a new DeJur-Amsco 8mm. movie camera has just been added to the popularly priced field. Available in two models, D-100 and D-300, the camera has six speeds, runs ten feet at one winding without slowing down and has simple magazine loading. Constant speed is assured by the instant stop motor.

Other features include a built-in exposure calculator, a viewfinder adjustable to most standard lenses and a single frame control for stills, animated titles and cartoons.

Model D-100 is a single lens type equipped with a color corrected, coated Cine Raptar Special 13mm. *f*/2.5 lens; it is also available with an *f*/1.9 lens. Model D-300 has all the features of the standard model but is equipped with a three-lens turret mount. Further details may be had by writing DeJur-Amsco Corporation, 45-01 Northern Boulevard, Long Island City 1, N. Y.

Morton Sentry Gone are the dangers of damage from projector loss of loop, with the introduction to 8mm. and 16mm. projector users of the Morton Sentry.

Consisting of a precision-made, rubber roller delicately set on an off-center axis, the Sentry is introduced into the projection film path between the gate and the takeup sprocket, where, at the lower loop, ninety percent of film damage is said to occur. During normal projection, the short surface of the roller remains just out of contact with the lower loop. But, as soon as the loop begins to tighten, contact is established, the roller revolves eccentrically and the loop is reformed.

Models of the Morton Sentry are immediately available for all Revere 8mm. projectors and for Bell & Howell 16mm. projectors No's. 129, 173-A and 179. Further information may be had direct from The Morton Company, 86 South 6th Street, Minneapolis, Minn.

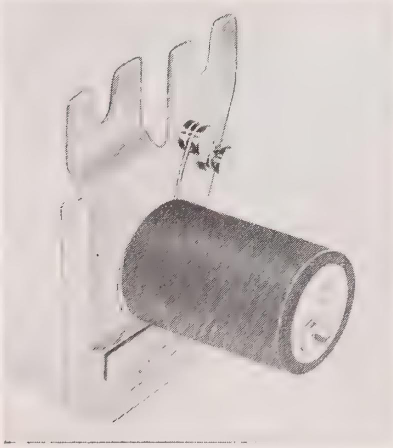
Craig 8mm. editor Identical in appearance to the well known 16mm. model, the Craig 8mm. Projecto-Editor gives an image 3¼ by 4¼ inches in size, with brilliance equal to the projection screen illumination obtained from the average home projector. The new model has the same golden brown crackle finish, the same fingertip framing and the same optical system as its 16mm. predecessor.

The Craig 8mm. Projecto-Editor is available in four models. Full information and prices may be obtained by writing Craig Manufacturing Company, 1053 South Olive Street, Los Angeles 15, Calif.

Movie-Mite price down The current Movie-Mite model 63 LMB has recently been reduced in price to a new low level of $198.50. The first model of Movie-Mite was produced in 1938. Movie-Mite Corporation is located at 1105 East 15th Street, Kansas City 6, Mo.

Skan DeLuxe meter Incorporating the first meter viewfinder on record, the new Skan DeLuxe SM-2 photoelectric exposure meter provides an image of the scene being measured which corresponds to that seen by the camera. The SM-2 also provides two light value scales, one for high-light and the other for low-light readings, on which all light values from .4 to 1600 candles a square foot may be read.

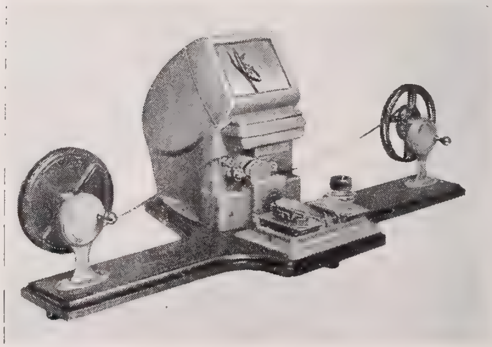
Another innovation of the SM-2 is the built-in memo card, on which ex-



LOSS of the lower loop during projection is made impossible by the Morton Sentry, a small but effective gadget that should relieve a lot of headaches.

CASE
METER
LANYARD

A BUILT-IN viewfinder simplifies the use of the new Skan DeLuxe photoelectric exposure meter. Two light value scales make accurate readings easy to achieve.

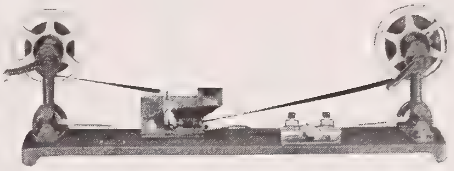


EXCELLENT screen illumination marks the Craig 8mm. Projecto-Editor, which features the same design and operation as Craig's earlier 16mm. version.

Cine-Kodak Editing and Titling Equipment will help you to keep your shows moving smoothly...to add editing's "Hollywood touch" to your personal reels. See these movie-bettering items at your Kodak dealer's...

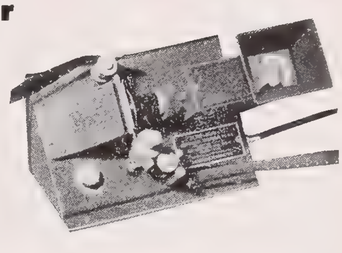
Here's what you need for BETTER movies...

Cine-Kodak Master Editing Outfit



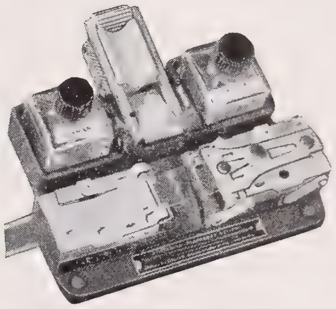
A sturdy rewind is a real editing convenience. And the Cine-Kodak Master Editing Rewind for 16mm. movies, part of the Master Editing Outfit pictured right, is tops among rewinds. It's steady enough for 1600-foot reels . . . and its all-metal construction keeps it rock rigid, always. The Cine-Kodak Senior Editor, on a base of well-cured hardwood, also includes an excellent rewind that accepts all 8mm. and 16mm. reels through the 400-foot size. Both outfits have geared spindles, of course, for convenient winding and rewinding.

Cine-Kodak Editing Viewer



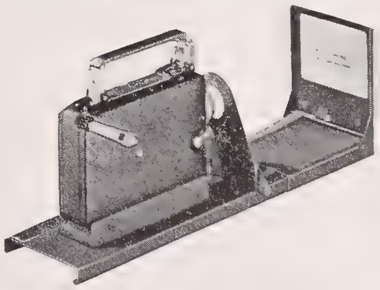
Cine-Kodak Editing Viewer shows your movies as you wind or rewind your films . . . really simplifies editing. Your movies are projected on a ground-glass screen and when you come to a scene to be cut, or to a place where titles or other scenes should be inserted, finger-tip pressure on a lever harmlessly notches the border of the frame being viewed, to make possible easy reference. The Cine-Kodak Editing Viewer, part of the Cine-Kodak Master Editing Outfit, is also supplied separately in 8mm. and 16mm. models for use with other rewinds.

Cine-Kodak Senior Splicer



A splicer that welds film securely and evenly so that your splices stand up in use and don't "jump" in projection is a basic editing requirement. Cine-Kodak Senior Splicer qualifies in both respects—and on the count of convenience, too. This handy little unit contains everything needed—a block to hold film securely, a cutting arm, a scraper to prepare the base for the splice, and a pressure clamp that joins the film and applies the *equalized* pressure essential to smooth, durable splices. Cine-Kodak Senior Splicer, included with the Master Editing Outfit and the Senior Editor, can be purchased separately for use with both 8mm. and 16mm. film.

Cine-Kodak Titler



Titles add the finishing touches to your personal movie reels . . . keep your film story flowing smoothly. The inexpensive Cine-Kodak Titler provides the *easy* way to home title making. You simply slip a typed or lettered title card into the easel (a supply of colorful cards is included with the outfit), align your camera with the Titler's built-in lens, and press the exposure button. The result—storytelling punctuation for your movies. The Cine-Kodak Titler can be used with all Cine-Kodak cameras—8mm. and 16mm.—except the Cine-Kodak Special.

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posure computations may be recorded in advance, thus saving time and increasing accuracy at the time of shooting. List price of the SM-2 meter is $19.95, complete with case. It is manufactured by G-M Laboratories, Inc., 4300 North Knox Avenue, Chicago 41, Ill.

G-M Laboratories also reports the appointment of C. W. Carroll to the post of sales and advertising manager of the Skan photographic line.

Movie-Trix effects Professional effects such as whirlpool, circle and sawtooth wipes can now be made part of any film in thirty seconds with Movie-Trix, a series of strips that may be superimposed upon any desired section of film. Movie-Trix strips are extremely thin, will not interfere with projection, it is said, and will adhere to film permanently, though they may be removed at any time without damage.

The strips are particularly useful for eliminating abrupt scene changes and providing smooth continuity. Available in both 8mm. and 16mm., at $1.25 and $1.50, each set of Movie-Trix contains an assortment of twelve effects, including circle open, circle close, sawtooth, clock sweep, fan wipe, straight wipe, whirlpool open and whirlpool close. Movie-Trix is distributed by Willoughbys, 110 West 32nd Street, New York 1, N. Y.

G-E attachment General Electric's PR-1 exposure meter now includes as standard equipment, and at no extra cost, the new G-E incident light attachment. Retail price of the complete meter is $32.50, the same price at which the meter was sold without the attachment, which sells separately for $2.50.

Fine points of film care

[Continued from page 402]

is in the camera, try to complete its exposure as soon as you can, and *never* leave your camera lying around in the sun, even when cased. (3) Repackage, *but do not reseal*, exposed film and ship it on for processing as soon as convenient after exposure. If you are out of the United States, use air mail or air express.

If you cannot ship your film off for processing soon after exposure, and if you must hold it under tropic conditions of heat and humidity for a month or longer, extra precautions are recommended. To begin with (as already stated in item 3 above), do not reseal any film package or can immediately after taking exposed film from the camera. This film has already absorbed an amount of moisture equal to the humidity, so that resealing will serve only to hold in this moisture unwisely.

Drying can be accomplished by placing the films in a sealed can with a drying agent such as silica gel, dried rice or dried tea leaves. The drying agent should be separated from the film by a porous partition, such as blotting paper or sheets of newsprint. Handy prepared desiccating agents are the Davco Silica Gel Air Dryers, two of which will adequately dry ten 100 foot rolls of 16mm. Kodachrome. They can be obtained on order from your dealer or direct from the Davison Chemical Corporation, Baltimore 3, Md.

PROTECTION AFTER PROCESSING

But, by and large, many of the foregoing are problems which the majority of amateurs are likely to encounter once in a filming lifetime. It is *after* processing, *after the film has been returned to you*, that the real dangers begin—and they are largely of your own making. Scratches, fingerprints, dirt, cement stains and even torn sprockets and torn film, these are among the forms of mayhem which the unsuspecting—and usually uninformed—movie maker inflicts on his own precious footage. Here are some things to watch for:

(1) Handle your films only with clean cotton gloves or, at the very least, by the edges of the film. Moist, sticky fingers leave immediately visible prints which, in turn, grow worse as they gather dirt.

(2) Attach to each roll of film, immediately upon its return, leader and trailer footage well in excess of that needed to thread the film on *your* projector. The great majority of film scratching and damage occurs at the beginning and the end of the reel. These blank film strips are there to take this beating.

(3) Clean your projector gate before *every* screening and clean your pictures after *every* projection. A habit of automatic cleaning after every editing session is especially recommended, since films pick up more dirt and emulsion scrapings there than anywhere else. It is far easier to *keep* your films clean than to get them so.

(4) In transferring your camera footage lengths to the larger projection reels, do not overload these reels beyond the etched footage markings. Jampacked reels spill over, with consequent scratching and adherence of dirt.

(5) Do not rewind your films so rapidly that they tend to slap or sway during the process. And *never* take up loose coils of film on a reel by pulling, or cinching, it against itself. If the coils are loose, rewind the film again.

(6) After rewinding, anchor down the end of your film with some form of clip or sticker. Unanchored film soon uncoils, and any movement of the can tends to scratch one film layer against another. This is especially true with pictures in transit.

(7) Store your films in the sturdy cans made for the purpose, not open on their reels. Stack the cans flat, one on top of another, rather than on edge—unless all of your film ends are securely anchored (item 6). Loose coils of films standing on edge tend to sag and take on undesirable curves.

(8) Do *not* humidify any color footage. Far more damage can be done by excess humidification than by any tendency toward excess dryness.

(9) Store these unhumidified reels on the first or second floor of your home—not in the damp cellar or dry attic. The ideal long-term storage conditions are between 45 and 55 degrees at 55 percent relative humidity. For practical purposes, up to 75 degrees between 20 and 60 percent relative humidity will do.

Tourist tips on Mexico

[Continued from page 399]

BOOKS TO READ

As for reading, I can recommend any or all of the following: *What to See and Do in Mexico*, by George W. Seaton, a general, readable guide book; *Terry's Guide to Mexico*, the Baedecker of Mexico, good for reference; *Guide to Mexico*, by Frances Toor.

Of course, travel folders of railway, steamship and tour organizations give some suggestions, but they are all planned to divert traffic their way. Friends, too, often color their suggestions by their own likes or dislikes. I think, after all is said and done, ample reading is the best guide to a well planned trip.

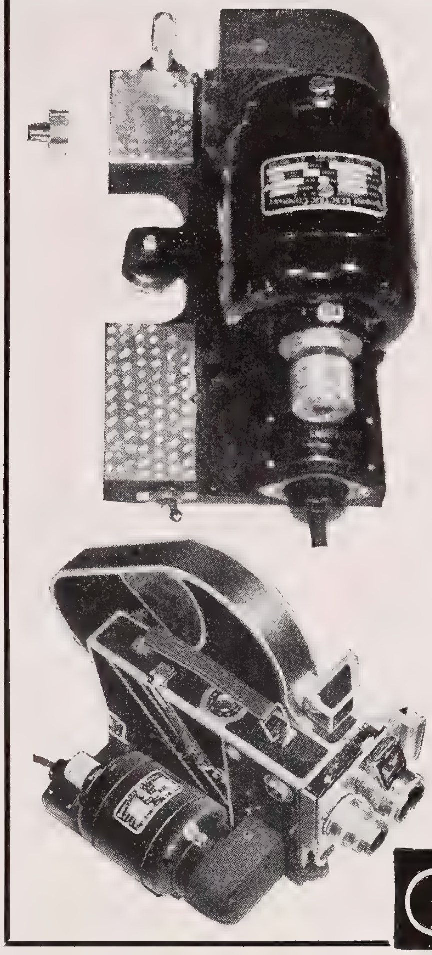
DO THESE THINGS

I want to give you a few "Do's" and "Don'ts" that will be helpful:

In Mexico City, get a guide (driver) for one or two days while you film around Guadalupe (Sunday), the Country Club, Xochimilco, Chapultepec Park and Heights, Thieves' Market, Desiertos de los Leones and Villa Obregon (San Angel). He will get you around more quickly and save your nerves from Mexico City driving. Other localities in the city can be reached by foot or taxi from your hotel.

See a bull fight, if it doesn't go against the grain too much. Bull fighting is a part of the life of any Spanish country. In Mexico City the bull fight is on Sunday. The best season is from December to March. You will have no trouble filming. If you do not have a telephoto lens (and it is not necessary), get a seat well forward on the shady side of the ring. With a telephoto lens you can get much farther back and probably have more room.

Xochimilco, just outside Mexico City, should be seen on Sunday for the festival life on the canals. To see the mar-



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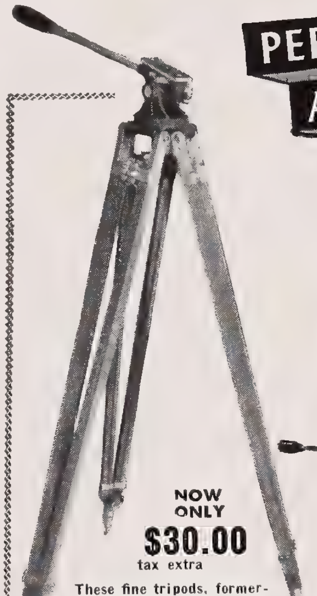

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ket, go early on Saturday morning and stay until at least ten or eleven o'clock. Xochimilco raises many flowers and this Saturday market is most colorful.

Less than thirty miles from the capital are the Toltec ruins of San Juan Teotihuacan. Striking in their massive and mysterious beauty, they are worth a day's trip. Your guide is imperative here.

Go to the Friday market at Toluca. That is the largest market in Mexico and it is very colorful. The market crowds are thick; so hire a small boy in Toluca to serve as your guide.

Other lovely or lively towns are Puebla, Taxco and Cuernavaca, Fortin, Cordoba and Orizaba. Read up on them to decide if you want to visit there.

Plan your trip so that you take in at least one fiesta. A good list of festivals and holidays is given in Frances Toor's *Guide to Mexico*. The monthly bulletins of the Pemex Travel Club lists fiestas for the ensuing month.

Go, if it interests you—and it fascinates most filmers—to the still active volcano of Paricutin. Now nearly six years old, the thunderer is reached by a 350 mile drive due west from Mexico City to Uruapan, the nearest town with hotel accommodations. It is twenty miles from there to the ever-growing cone. Plan on at least one full day at this site—and don't waste your film on night shots—they don't work.

DO NOT DO THESE

Never leave your car on the street, even though locked, without hiring somebody to watch it. You will have scarcely more than stopped before somebody asks for the job. Tip him what you wish; from fifteen to thirty five centavos is sufficient, depending upon the time you are gone. Usually on your return your car will have been dusted off completely by the boy you have hired and all his friends.

Never drink ordinary water unless you are sure it has been boiled. The safest thing to do is to limit yourself to bottled water or the excellent Mexican beer. Coca-Cola, Seven Up and Canada Dry products also are available throughout Mexico. A good precaution is to have a small supply of these in your car at all times.

It is best to pass up fresh, uncooked vegetables or fruits such as lettuce, strawberries or unpeeled apples. Fruits from which *you* have removed the skin, such as apples, bananas or avocados, are safe. While Mexicans seem to be immune to dysentery, it is a disease which we of the northern countries contract easily. A precaution against this is to carry ten grain capsules of subnitrate of bismuth. Take from three to six a day until the symptoms are overcome. I speak from experience, and experience is a good teacher.

Do not plan overnight stops without

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hotel reservations during the tourist season, December through March. Out of this season I have experienced no difficulty obtaining rooms.

Do not throw away a blown out tire, or anything else you took into Mexico, unless you are ready to pay import duty when you leave the country.

Do not fail to get shots of Popocatepetl, Ixtaccihuatl or Pico de Orizaba early in the morning. It is hard to find the peaks not hidden by clouds after ten o'clock.

Do not be afraid to follow your light meter. Although you are in the tropics and more often than not at an altitude of from 7,000 to 12,000 feet, the light intensities are generally no stronger than in the United States during midsummer. Remember, though, no color exposure smaller than *f*/11, no matter what your meter says.

I had thought when I started writing this article that I would outline a planned trip for the reader's guidance. That, however, is impractical. Too many contingencies develop. Some people like to travel fast, others slow. Some will be limited for time, others will have an abundance of it. I can only leave it up to the individual to plan his own trip—with the hope that the few practical suggestions I have made here from my experience will smooth your way.

Sound with 8

[Continued from page 397]

sibilities for the 8mm. amateur in scoring his own films. There are several procedures which can be used, depending upon the type of recorder you have. We will explain the easiest method first. For this you will need a Fairchild disc recorder. This is a gear driven professional type of recorder running at a synchronous speed of 33 1/3 rpm, exactly the same as the motor on your Movie Sound 8. Assuming that you know how to cut a record, you should then proceed in the following manner.

Edit your 8mm. picture into one reel of ten minutes in length. This is 120 feet of 8mm. film. Write your narrative for the picture as you would wish it to run, and then time it by reading it aloud while projecting the picture on the Movie Sound 8 projector. You will probably find that some trimming is necessary. When you have your script to suit you, rehearse it with whatever music you have chosen for background. You are now ready to record.

Set up your recorder and projector as shown in the diagram. Do not try to run the machine, mix the music and narrate all by yourself. The professional can't do it, so why should you be expected to succeed? Keep the projector far enough away from the microphone so that noise from the projector

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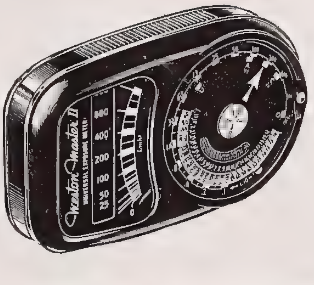

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will not be picked up. If you have a studio, put the projector outside the studio and project through a window.

Now to record. Place a sync mark on the leader of your picture. This can be a hole punched in the leader or merely a mark made with a pen or grease pencil. Thread the projector so that this mark is just above the projector aperture. Connect the synchronous CPC projector to a 110 volt 60 cycle outlet, with a switch in the cord so the recording operator can reach it. The easiest way to get the 1000 cycle starting tone on your recording is to buy a tone record from your dealer or from Continental Products Corporation. This contains two bands of tones the proper length for your use. The tones play every ten seconds, with the outside band recorded for a 33 1/3 rpm playback and the inside band for a 78 rpm table. Select the one suitable for your playback table, which is probably 78.

Put the cutting needle down on the blank record. When the grooves are cutting, set the pickup down on the tone record. Have your hand on the projector switch. The instant you hear the 1000 cycle tone in your monitor headphones (or when your volume indicator shows that the tone is being recorded) start the projector. Then fade the signal from the tone record and remove the pickup from it. From here to the end of the reel you talk into the microphone and put in your music and sound effects so that they are in step with the picture on the screen.

When the recording is complete, you have simply to put it on your Movie Sound 8 unit and play it as you would the regular library film. Because of the human reaction time in throwing the projector switch and the starting lag in the motor, you will probably want to move your sync mark down in the leader a few inches.

But let's suppose that your recording turntable is not synchronous. What then? First try making a sample sound recording just as though it were synchronous. It may be close enough or you may be able to re-edit your picture a little to make it fit.

If this doesn't work, it can be done another way. Record your script "wild," that is, without showing the picture at the same time. When the recording is done, play it on the Movie Sound 8 turntable and record accurately with a stop watch the duration of each take. Then edit the picture to fit the sound.

Finally, if you have no disc recorder available, go to a professional studio. They are very common now across the country, and any sound recording technician will know exactly what to do if you show him these instructions.

And now, in closing, let's mop up this discussion with a few brief questions and answers.

Q: Can I use my present 8mm. projector in conjunction with the Movie Sound 8 turntable unit? **A:** Yes, if you have it equipped with a synchronous motor to drive it at exactly 16 fps.

Q: Can the Movie Sound 8 projector be used for silent projection of my own films, without involving the sound unit? **A:** Yes, of course it can.

Q: Can I use the Movie Sound 8 turntable to play commercial musical recordings behind my own films? **A:** Yes, indeed.

Q: You discussed cutting my own recordings at 33 1/3 rpm for use with the system. Can I also record at 78 rpm if this is handier? **A:** By all means. The specially designed motor of the Movie Sound 8 turntable is synchronous at either speed.

Q: How about the 8mm. library releases being especially prepared for use with the Movie Sound 8? **A:** Among the companies now issuing their pictures in this form are Castle Films, Official Films, Pictorial Films and Carmel Productions, a division of Hollywood Film Enterprises.

Play's the thing!

[Continued from page 393]

ing—and even filled with suspense. Beating a spoon against a pan, rolling a colored ball, playing peek-a-boo, knocking over a tower of blocks—all are easy action shots, even for a baby barely old enough to sit up. With Kenny just beginning to walk, we got (with careful staging) a scene where he stumbled and fell; his ensuing struggle to get back on his feet turned out to be the prize of the picture.

After that, he joined his sisters in some group action shots. They turned on the radio to march and dance, and the baby joined in playing choo-choo and horse. They played ring-around-the-rosy, then sat on the floor and rolled the ball back and forth. Kathy, disgruntled at missing her turn, gave out with a perfect enactment of a pout—the screening of which has influenced her behavior ever since!

At this point, it was time for Baby Ken to go to bed. The camera recorded the first garment coming off, only to switch to the girls, who were now dressing up in Mother's clothes and applying the powder puff. Then back to the baby again, now clad in his sleepers and slippers, all ready for bed. The girls have also donned robes.

This is Grandma's cue for the bedtime story, and all three youngsters climb into her lap. That one scene—baby leaning against Grandma, with a big sister on either chair arm, the lamp providing a glow similar to firelight—is worth more to us than the cost of the entire film.

In summary. I would like to emphasize a few points. Before you press that button, be sure you have everything in shape: Jot down plans for a flexible story outline—and it will be flexible! Keep the scenes natural and easy to execute; the more typical of the subject your action scenes are, the more interesting the film is going to turn out. Brief the children casually before each scene and (if you feel it's necessary) run them through it once. Above all, be patient. Becoming irritable and impatient will serve only to make the children nervous, if not downright obstinate. This, it goes without saying, will completely prevent your obtaining the desired results.

There it is. Give your youngsters their normal playthings and a place to play; prompt their actions, but don't push them; have your camera and lights ready for what comes naturally—and you'll have a natural. Your efforts may not win an Oscar. But I'll wager you won't trade your finished product for all the Oscars in Hollywood!

Make your own viewer

[Continued from page 396]

function of a film viewer and with what parts it accomplishes this function.

Obviously, the function of the viewer is to pick up the tiny (.189 by .138 inches) image on an 8mm. frame and then to project it in enlarged form on a viewing screen. In our design this is accomplished by a projection enlarging system comprised of a light source, a condenser lens, a film channel, a two-lens enlarging and projection unit, a two-mirror optical path to the viewing screen, and finally the ground glass screen itself. Identifying these component parts in this way should clarify our subsequent discussions of their construction.

Let us begin with the selected bulb. or light source. This will need a housing, and for it we cut the length of 1 inch brass tubing into two units, 1¾ and 2¼ inches long respectively. The shorter piece will serve to house the lamp and to position the condenser lens beneath it, while the longer piece, positioned beneath the film channel, will house the two lenses of the projection enlarging system. These functions are made clear in Sketch No. 1, with the installation of the two lengths of tubing pictured in Sketch No. 2 and in Photo No. 1.

For this installation the 5 inches of ¼ inch tubing are fitted into the flanged pipe, which is in turn bolted to the top of the plywood case (*Sketch 2*) as an upright to support the lamp and lens housing. Previous to this fitting, however, the two housing units are attached

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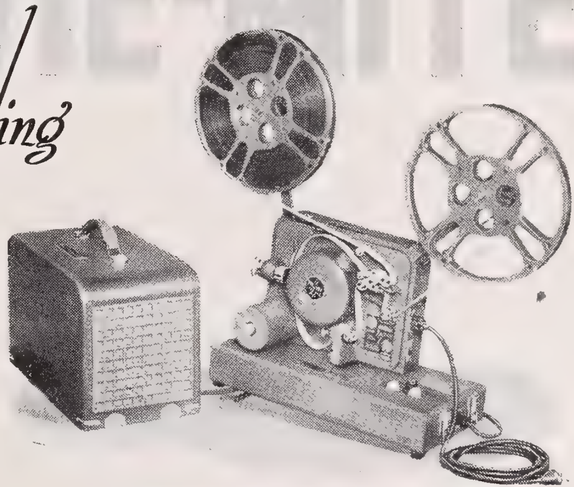

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to the upright by pieces of the 1/16 inch brass strip, soldered at both ends. Into the top of the lamp housing the selected lamp and requisite socket are now installed—but not soldered—so that they may be removed for lamp change.

We are now ready to install the lens system. This is in no sense a difficult job and it should not be approached by the amateur with worry. The lens elements called for are no more than simple magnifying glasses, and they can be obtained in any optical supply store.

For the single condenser unit we will need, as already specified, a lens of 1 inch (40 diopter) focal length. This lens is positioned (*Sketch 1*) in the upper tube, or lamp housing, at a distance below the lamp filaments equal to its focal length—or 1 inch. The method of mounting the lens may be left to the individual; but cork, rubber or even plastic wood are all excellent for the purpose. The function of the condenser lens, of course, is to collect the light rays and pass them on in a straight path to the 8mm. film frame positioned below in the film channel. A cardboard baffle with a ⅜ inch hole can be fitted into the lower end of the tube to guard against light leakage.

The two lenses comprising the projection enlarging unit may be of any available focal lengths between 1 and 2 inches (40 to 20 diopters). They are fitted (*Sketch 1*) near to each other (⅜ to ½ inch) in the short piece of tubing which fits snugly into the lower section of 1 inch tubing. Contact between the larger and smaller tubes should be smoothed with emery paper to assure smooth and easy movement of the small one within the large one, since this lens installation must be movable for focusing.

Focusing is made possible by cutting an inclined slot in the outer tube, through which a little tapered screw fits into the inner tubing as a handle. By turning this handle around the outer tube, the two-lens projection unit is moved nearer or farther from the film frame and its image focused on the ground glass. In Photo No. 1 two screws will be seen, since I put both lens elements in focusing mounts. It is enough, however, that the two lenses move as a unit in their tubular mount.

We are now ready to construct the film channel (*Sketch 3*). Since your easy-to-scratch pictures will be drawn through this unit under tension, it should be fashioned with the greatest care and all parts finished off with precision. Following their crafting, these parts should be chromium plated and brought to a high polish.

The lower plate is fashioned from a piece of the 1/32 brass strip, cut 2¼ inches long and 1 inch wide. From the rear edge of this plate there is cut away a strip 3/16 of an inch wide far enough so that it can be formed into the lower hinge, approximately 1 inch long. On the remaining width of 13/16 of an inch we now attach the two small strips which will form the channel itself. These are 1⅛ inches in length and 3/16 and 5/16 of an inch wide, respectively.

They are attached to the base plate with tiny copper rivets (I made mine from copper aerial wire) which are driven into countersunk holes bored in the base plate. The space between these two strips should be just a shade wider than a piece of 8mm. film, thus allowing for the passage of splices. With the channel strips attached, the two ends of the base plate should then be bent around some round object to pull their edges safely out of the film's path.

The upper part of the film channel unit is fashioned in much the same way, but its dimensions will be 1⅜ inches in length and slightly more than an inch in width to provide for the rounded protruding handle. The apertures in both plates are cut with needle files and should be just slightly larger than the 8mm. frame area.

To complete the hinge assembly, clamp the upper and lower plates together in their proper relation and then drill the holes for the hinge shaft. This I made from a short length of steel, around which a small steel spring is wound to hold the upper plate in firm contact with the lower unit.

The long, narrow 3/32 inch strip seen on the upper plate is fashioned from the thin 1/64 inch brass stripping. Positioned so that it comes in contact with the 8mm. film only along the perforations, its function is to hold the upper, emulsion surface of the film away from the upper plate. This strip is attached to the upper plate simply by bending its ends around suitable slots cut into the edges of the plate.

As already stated, all parts of the film channel unit are now chrome plated and brought to a high polish. To attach it to the lower tube housing the projection enlarging lenses, the base plate of the film channel is soldered to a ⅜ inch length of tubing which will just fit inside the 1 inch tube. The installation should not be a permanent one, since it is desirable to get at the lenses for cleaning.

With the projection enlarging unit complete, we are now ready to position the two mirrors which will carry the projected film image to the ground glass (*Sketches 1 and 2*). This placement is determined by trial and error. First we must determine, by maneuvering a sheet of white paper in the projected path, the distance at which our enlarging lenses will project an image 2¼ inches wide. If your lenses are of the same focal length as those I used (1½ and 1¼ inches), this distance will be approximately 14 inches from lens to ground glass.

In the final installation, however, this distance will be divided into three parts, X, Y and Z (*Sketch 1*)—X being the distance from lens to first mirror, Y the distance between the two mirrors and Z the distance from second mirror to the ground glass. X cannot be made much shorter, but Y and Z can be varied within the dimensions of the case.

To determine these distances, spread out on a table a large piece of paper and draw on it a rectangle measuring 7½ by 9 inches, the size of our intended case. In this rectangle erect the projection unit in its approximate place. Underneath its beam, mirror No. 1 is now tentatively positioned on a piece of modeling clay, at a 45 degree angle to the light path and so that it reflects the light toward the upper right corner of the paper. This reflection should not show higher (hold a piece of paper in its path) than 3½ inches from the table.

Mirror No. 2 is now installed on clay in its approximate position and maneuvered so that its rays come directly front, or toward us. The ground glass is positioned on its clay mount in these projected light rays, and final adjustments are made on the mirror positions to center and level off the projected image on the glass. The lines A and B (*Sketch 1*) indicate the path taken by the projected image and show how it is brought to the ground glass right side up.

With the two mirrors still resting on their clay mounts, we now assemble the four walls of the case and put this skeleton down on the paper over the lines which outlined the case. Strips are then cut from the soft, 1/32 inch aluminum, 1½ inches wide and of such a length that one end can be screwed to the nearest wall of the case, while the other end supports a mirror in its indicated position. These strips should be attached to the case first and then each of the mirrors is transferred from its clay mount to the aluminum support and glued in place. The soft, pliable aluminum permits enough bending of the supports to make final adjustments in the mirror placements. The ground glass is now glued into its housing, and your viewer is complete.

In mounting the lamphouse and enlarging tube on my viewer, I arranged it so that the entire unit could be turned 180 degrees in the flanged pipe support, thus moving it out of the way when not in use and clearing the film channel from the rewind path. At the same time, on the lower end of the supporting column (*Sketch 2*), I soldered a short piece of 1/16 inch strip which turns with the column and provides an automatic switch in the lamphouse power line. As will be seen, when the projection unit is in operating position the light is automatically on; when the unit is swung out of use, the circuit is cut.

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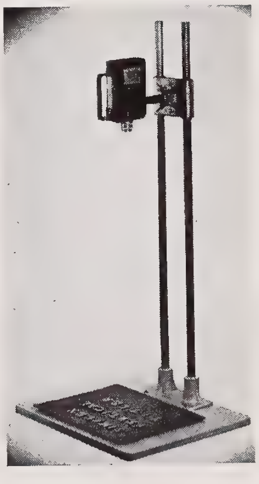

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8 CLUBS 16

The people, plans and programs of organized amateur motion picture groups everywhere

Prize films in Australia

A public screening of prize-winning British amateur films was given recently by the Australian Amateur Cine Society, ACL, of Sydney, Australia. *Death in a Tube*, Gold Trophy winner produced by the Planet Film Society of London, a mystery photoplay, provided the high point of the evening's entertainment. *Mower Madness*, by Frank M. Marshall, of Glasgow, Scotland, furnished comedy relief. Two fact films, *An Open Letter* and *Wings of Tomorrow*, completed the British portion of the program.

The Australian half of the evening was devoted to prize-winning members' films. Those shown included *Miss Understanding*, by V. E. Pye, ACL; *Canberra*, by J. A. Couch; *Jungle Dwellers*, by N. Chaffer; *Snow Fun*, by A. Berns, and *Calling Frisco*, by Cyril Stevens.

New Gotham club

Robert M. Coles, ACL, and Victor Ancona, ACL, have organized a cameramen's club among residents of New York City's Stuyvesant Town and Peter Cooper Village developments to be called the T & V Movie Club. About twenty members were on hand for the second meeting, and the enthusiasm evidenced indicates a promising season ahead for the new group.

Rockford visits fair

A stimulus to competition filming was provided by Rockford (Ill.) Movie Makers, ACL, on their outing in August which took the form of a visit to the Warren Fair. Three cash prizes were to be awarded for the best uncut films taken at the fair, with no rules restricting the size, length or kind of film used.

Trenton elects

At the last meeting of its thirteenth season, the Trenton (N.J.) Movie Makers elected the following officers: Roger R. Bell, president; James Vokali, vicepresident; Mrs. Edith Kerwin, secretary; Harold E. Kranmer, treasurer.

A screening of members' films followed the election of officers, led off by *Traveling the Roads of America*, an 8mm. Kodachrome production by Claire Garretson. Among the others shown were *Family Films*, another 8mm. picture, by Frank Brian; *New Jersey Wildflowers*, by R. James Foster; *In The West Indies*, by George W. Guthrie, ACL; *The Dream*, by Daniel Kerwin, ACL, and *It Happened on Ice*, by J. George Cole, ACL.

Charles H. Benjamin, ACL

GADGET NIGHT at the Brooklyn Amateur Cine Club, ACL, brings out a host of interested spectators to examine the homemade accessories.

A. J. O'Keefe

FILM CONTEST WINNERS for 1948 receive awards at annual banquet of the Amateur Motion Picture Society of Albany, ACL, in New York. They are (l. to r.) Dorothy Best, Mrs. Michael DeMurio, Frank A. Mantica, Mrs. Rowland Cooke, Helen C. Welsh, ACL, and Chrm. Charles Creamer.

Kansas City quiz shows

The 8-16 Home Movie Makers of Kansas City, Mo., have inaugurated a novel kind of informative program. A spelling bee is conducted among the members on various phases of cinematography, with awards going to the winners. A variation on this takes the form of a double-or-nothing question program, cash prizes going to the winners and a grand award offered the winner of the finals.

San Francisco screens

The Cinema Club of San Francisco enjoyed a program of light fare appropriate to the season at a recent meeting. *Posy Parade* and *World of Color*, by Phil Del Bianco, an 8mm. color reel synchronized with a wire recording, was a popular curtain raiser. Two films shown through the courtesy of Standard Oil Company of California, *San Francisco, Queen of the West* and *Variety Feature*, completed the program.

Auckland titling meets

N. S. Thorne and Mrs. Thorne were hosts to members of The Auckland Eight Movie Club of New Zealand, ACL, recently, initiating a series of meetings to be held at members' homes for the purpose of demonstrating titling techniques. Title assemblies were set up and filmed for individuals wishing to improve their films and their knowledge of titling methods.

Metro varies schedule

Entertaining and informative evenings were provided members of Metro Movie Club of River Park, in Chicago, during the past month. *Family Album*, a humorous film

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on lighting loaned by General Electric for the first meeting of the new season, was shown in conjunction with two entertaining Castle films.

At the next meeting, *Picture of Sponges*, a film of deep sea diving off the Florida coast, was the feature of the evening. As an added attraction, the Associated Amateur Cinema Clubs presented several prize-winning films and selected one Metro member for an award.

Members' film night offered individual filmers the opportunity to have their efforts screened and analyzed by the technical committee. Dr. Edward Young ended the month with a showing of his 8mm. color film, *Florida*.

IAC winner *The Fisherman and the Djinn*, produced by the Fidelity Film Unit of Glasgow, Scotland, captured the Alfred Hitchcock Cup in the Scottish Film Festival held this summer in Glasgow. The winning film was directed by Frank M. Marshall, a member of Institute of Amateur Cinematographers, ACL, of England, who has won several IAC competitions in past years.

No strings attached

[Continued from page 395]

PLANNING THE STORY

With your stage constructed and your lighting handy, you are now ready to settle on your story line. This can be almost as simple or as elaborate as your fancy dictates. There are countless sources of story suggestions—the regular Hollywood animated cartoons, comic books and strips in the daily papers and the great mine of charming, illustrated children's books offered today. My theme in *Fantasy in Toyland* was the familiar one of the little dog, upset by the overpowering life of the big city, who runs off to the country in search of Never-Never Land. His adventures along the way make up the 400 foot 16mm. picture. But there was a lot of shooting behind that 400 feet—and my advice now is to start more simply with a 100 foot quickie.

SETS AND BACKGROUNDS

Perhaps the biggest problem in making a puppet playlet is the creation of the settings and backgrounds. Since my hobby before movies had been painting and sketching, I was able to create all of my own sets and properties. Into *Fantasy* went some twenty eight background flats, painted with tempera showcard colors on 15 by 20 inch sheets of matte surfaced drawing board. For each background illustration a foreground cutout was made matching the scene, in order to hide the bases of the puppets and the hands moving them from be-

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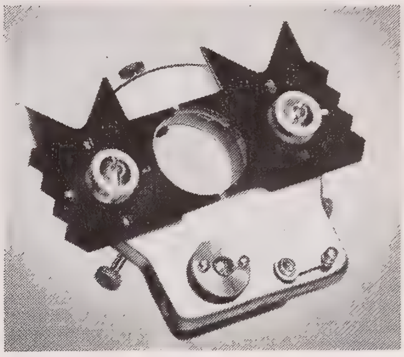

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THE MAIN IDEA

ALREADY many films have reached Movie Makers for our selection of the Ten Best Amateur Films of 1948. In the next fifteen days many more will come. This will follow the tradition that has established and maintained a Ten Best rating as the finest hallmark of personal filming in the entire world.

This is written as a last encouragement to those of you who may not have completed the elaborate plans with which you started your Ten Best entry for 1948. It is quite possible that you have not selected the sound accompaniment which you had in mind. Perhaps the shortage of Kodachrome has held you to black and white titles—or even pictures.

These may be hailed as handicaps by some practitioners (and judges!) of personal filming, to whom every added dab of paint on the lily seems an advantage. But—and this we want to emphasize quite clearly—they are not handicaps to those of us who make the Ten Best and the Hiram Percy Maxim Memorial Award selections. We like a lily as is.

Perhaps we thought things out well to begin with. Or perhaps we are just stubborn. From time to time we have heard opinions expressed that only a long film, or again a short one; only an Eight film, or again a Sixteen; only a color film, or again a film with sound could place in our selections. No one of these opinions is correct.

For Movie Makers has never departed from its original concept of film selection. To us, the best film is that one which tells its story in the most natural, and yet imaginative, motion picture terms suitable to that story. We appreciate, as who does not, the addition of color, of sound, or of other effective adjuncts to the picture. But to us these are still adjuncts. The picture remains paramount.

So, if you have not completed all you planned in these additions; if you have created a good picture but still have to frame it—then send it along anyway. The movie, with us, is still the main idea.

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neath. More than thirty smaller drawings were made and cut out—such as tree trunks, bushes, sign posts, a railway bridge and a complete train. Even live twigs or sections of bushes were used in dressing many of the scenes, though these had to be replaced at each shooting session because of the wilting effect of the hot flood lamps.

Frankly, I borrowed many of my scenic ideas from the wealth of beautifully illustrated, children's picture books now being published. You could do the same, as well as clipping suitable pictures from the lush, four color magazines offered today. Or perhaps an amateur artist friend of yours would be eager to work with you on the film—you as cameraman, he as the stage designer. Even quite pleasing little films can be made against plain colored hangings. It's really the puppets which count.

REMOTE CONTROL

And now a word about remote camera control. As suggested earlier, it is certainly easier if you embark on a puppet project in cooperation with one or more other hobbyists. But, even if they are members of your own family, they may not always be available when you want to work on the film. Despite the gallant assistance of my wife on many occasions, household matters naturally came first—and I soon settled for a remote control arrangement.

Certain types of these are, I believe, offered commercially. But the basis of them all is the same—a solenoid coil so positioned in relation to the starting button of your camera that, when the solenoid is activated by a flow of electric current, it will force the camera button into the "run" position and release it when the current flow ceases. The remote control feature of this arrangement is achieved simply by wiring a portable foot switch into the circuit, which can be moved about the floor at will.

In my own case, I found that the resistance of the starting button on my Cine-Kodak Special was so heavy as to necessitate a solenoid of far greater power and size than were practical. But, after mulling over the problem (and the camera) for some hours, I hit on an undiscovered capability of the Special which seemed to provide the answer.

To begin with, I noticed that the resistance to action of the single frame button was quite light. Then, almost by accident, I found that as long as the single frame button was held in the down position the camera would not operate *even though the starting button was locked into operating position.*

The obvious solution was to attach a lightweight solenoid to the single frame button, so positioned as to hold the button down as long as current flowed through the solenoid. This meant, in turn, that whenever the current flow was cut the solenoid would release the single frame button, at which moment the locked-down starting button of the camera would take effect. The remote control foot switch, therefore, was used to cut the current flow only when I wanted the camera running.

Fourteen evenings were spent in the actual shooting of *Fantasy in Toyland*, with four No. 1 and two No. 2 bulbs burned out in the process. But you could probably do a simple one reel quickie in not more than a couple of nights. Thus, if you wish to produce a holiday film which will delight your youngsters; if you are looking for new and challenging camera fun, why not plan on a puppet playlet this coming winter?

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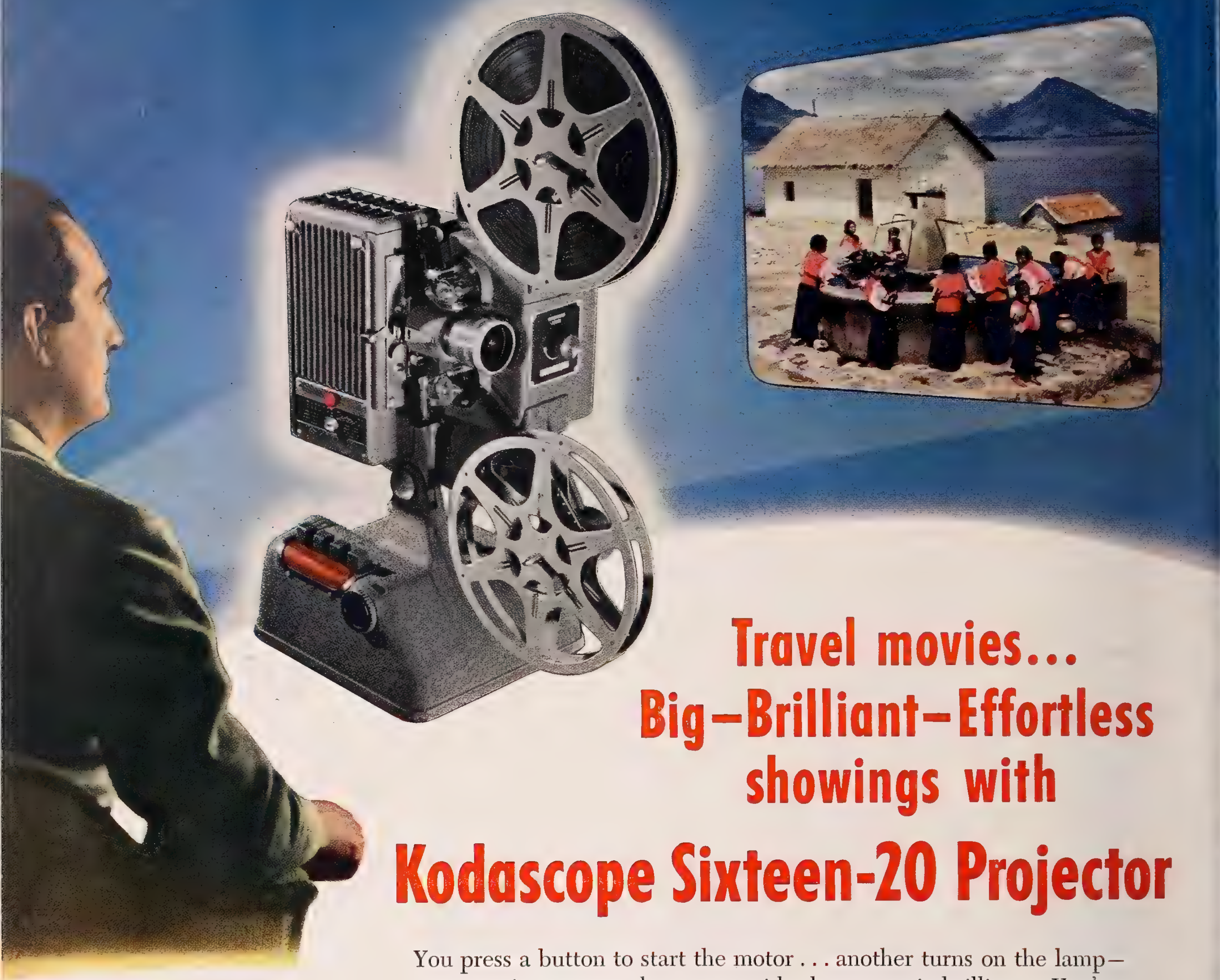

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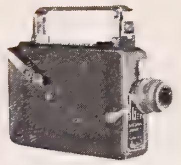

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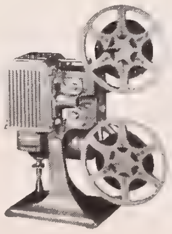

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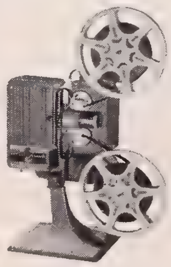

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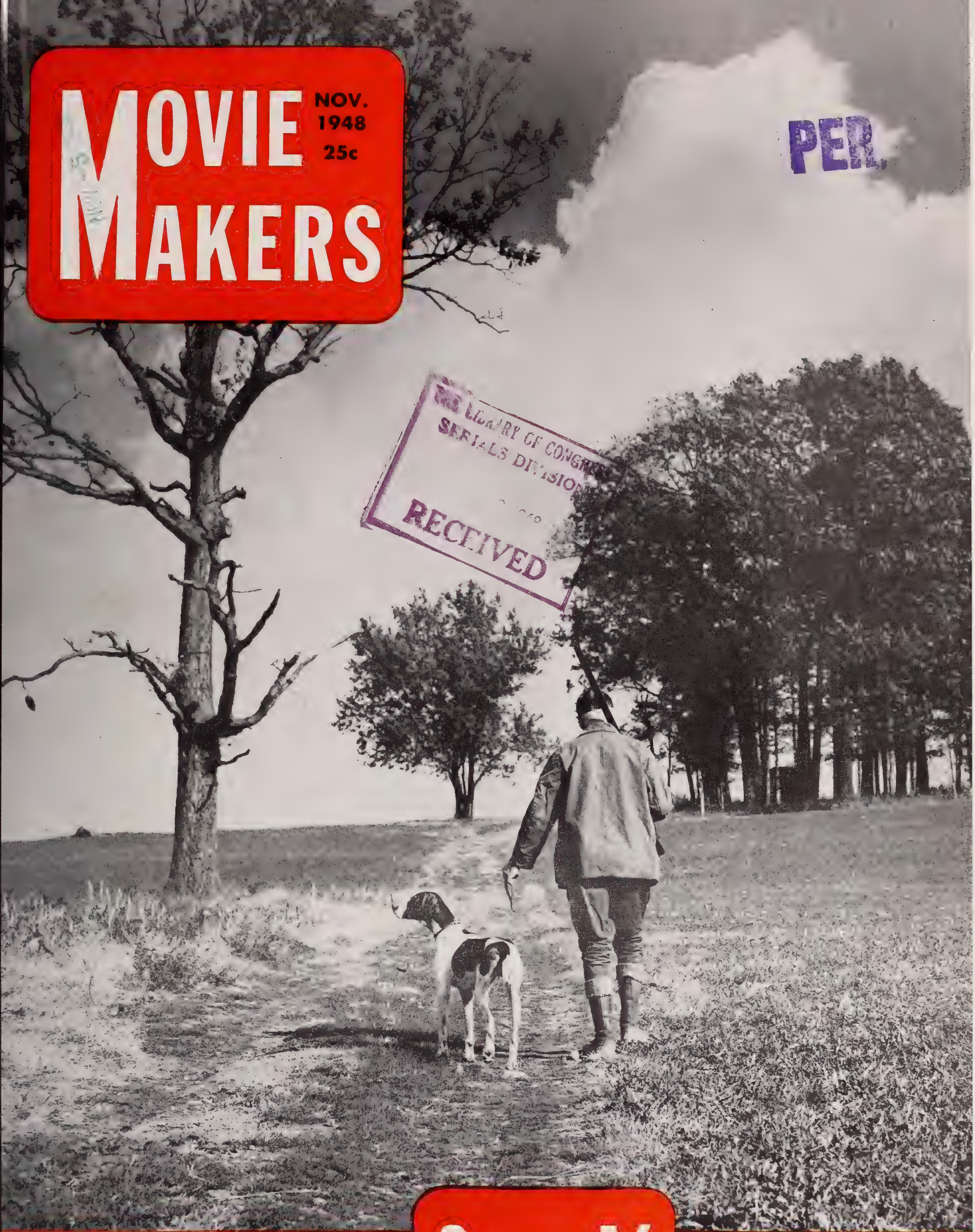

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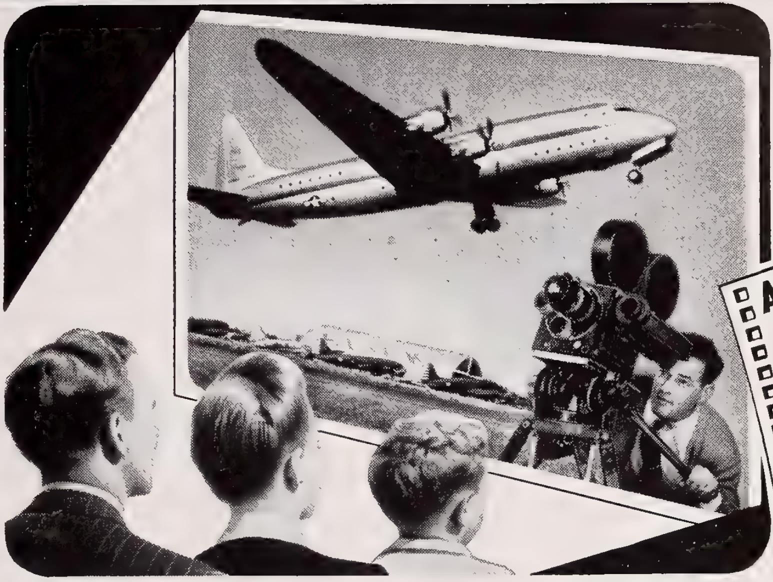

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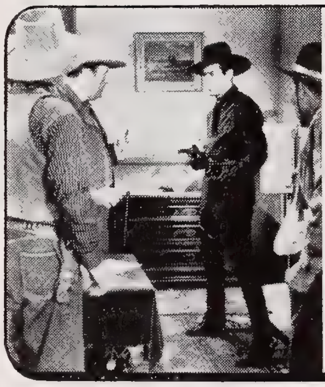

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Published Every Month by
AMATEUR CINEMA LEAGUE

November 1948

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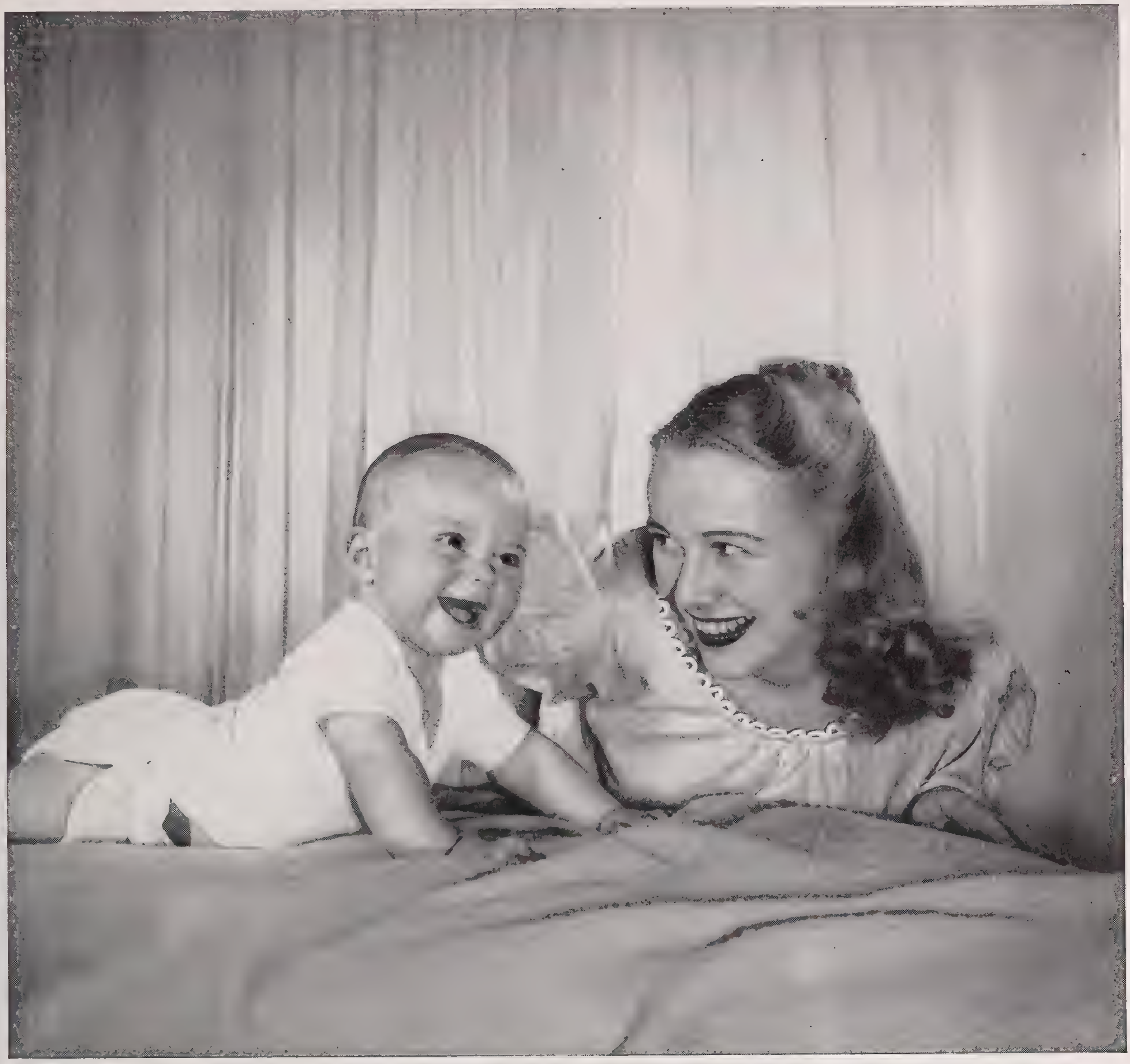

How to keep a baby's eyes open!

Babies can get a movie photographer pretty upset sometimes.

For as soon as you switch on your flood lights (to get some indoor shots of a baby) he starts to squint, squirm, even shuts his eyes because the glaring flood lights irritate him.

Professionals have found, though, that by using super-fast Ansco Triple S Pan film, you can use less artificial light or move the lights back farther.

That means less glare. Babies (and adults too) aren't as apt to fret and squint. They don't tense up the way they do under glaring lights.

And the extreme speed of Triple S Pan film also means that you can take outdoor pictures when the lighting is poor. Your screen images will be sharp and lifelike—professional looking. Ansco Triple S Pan film is available in both 8 and 16mm sizes—at any dealers. **Ansco, Binghamton, New York.** A Division of General Aniline & Film Corp.

TIPS ON TITLES—When taking pictures of a baby, it's effective to have the baby in the title run. Scrawl the title on a blackboard, and put the baby next to it with some chalk in his hand.

ASK FOR

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8 and 16mm

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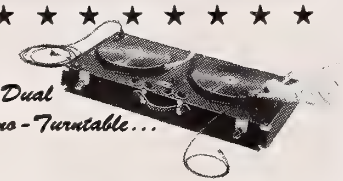
Auricon-Pro

16mm Sound-On-Film Camera

. . . Designed in Hollywood for the discriminating movie maker. Camera priced from $1095.00, complete with amplifier, microphone, tubes, batteries, headphones and instructions.

Prompt delivery... see your dealer or write today for further information.

★ ★ ★ ★ ★ ★ ★ ★ ★



Dual Phono-Turntable...

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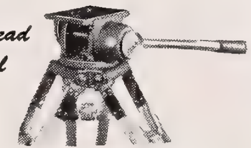

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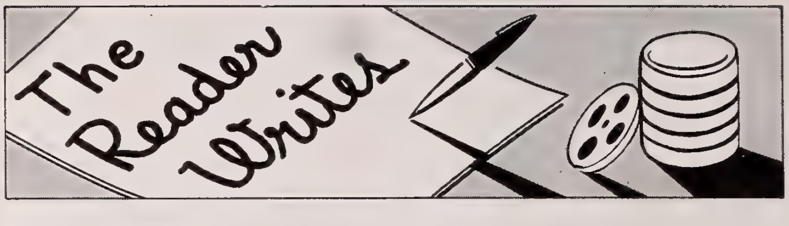


The Reader Writes

This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes,* MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

BEEF FROM BROOKLYN

DEAR MR. MOORE: In your September issue of MOVIE MAKERS, I read the article by Joseph F. Hollywood, FACL, titled *Welcome to New York.* In his invitation to visitors to see both the New York 8 club and the MMPC on meeting nights, he completely overlooked the important group across the river, the Brooklyn Amateur Cine Club, ACL. The boys here are hopping mad.

Please call his attention to this and try to remember that in Brooklyn one can find another lively movie group.

CHARLES H. BENJAMIN, ACL
President
Brooklyn Amateur Cine Club, ACL
Brooklyn, N. Y.

Our apologies for omitting from the New York story the veteran Brooklyn Amateur Cine Club. BACC meetings are held on first and third Wednesdays at the Neighborhood Club House, 104 Clark Street, Brooklyn, N. Y.

NIAGARA DOESN'T CHANGE

GENTLEMEN: This summer I spent a few days of my vacation at Niagara Falls. Your article, *Roaring Waters,* published last summer in the July issue was a great help to me in filming the Niagara Frontier.

WILLIAM C. SMITH, ACL
Maspeth, N. Y.

MAGNETIC SOUND

DEAR SIRS: Remembering your article in MOVIE MAKERS of several months ago entitled *Magnetic Sound for 8mm. Projection,* I am wondering if such a machine is to be introduced to the public in the forseeable future or if, possibly, further experimentation along this line has been discontinued as impractical.

If the latter is true, you should so state in your magazine. For there may be other amateurs like myself who are hesitating to improve on their present homemade sound equipment if something standardized is to be manufactured for 8mm. sound movies.

JAMES H. KILGORE, JR.
Nashville, Tenn.

The system of magnetic sound on 8mm. film described by Marvin Camras in March MOVIE MAKERS is eminently practical. Reassurance of this should be found in the investments for license rights already made by such companies as Bell & Howell, Ampro and Revere.

Of the three, a top executive of Revere said recently that it seems quite possible such a system may be commercially available within a year.

LIKES CINE-CLIP

GENTLEMEN: I would like to say that I think MOVIE MAKERS has improved considerably in the past year. I like the travel articles, *The Clinic, News of the Industry* and, in the September, 1948, number the Cine-Clip scenario.

I'm wondering if we can have more such features.

ELLIS REAGAN, ACL
Kensington, Kansas

Sure can! Turn to page 442 of this issue.

SAID A MOUTHFUL

DEAR MOVIE MAKERS: Larry Randall, ACL, said a mouthful in his letter to *The Reader Writes* for September. Filing back issues of MOVIE MAKERS is a must for every serious home-movie enthusiast.

I can point to one issue in particular which I believe had a lot to do with one of my films winning a Ten Best award in 1947. That was March, 1947, which carried an article, *Titles That Talk,* by James W. Moore, ACL, now editor.

Without his sound advice on the planning, preparation and use of the spoken caption, my film—which called for a number of such titles—would have been a horrible mess.

HARLAN M. WEBBER, ACL
Schenectady, N. Y.

Our thanks to able 8mm. filmer Webber! MOVIE MAKERS hopes that its articles —as well as his titles—will talk winningly.

SEA-GOING SUBSCRIBER

DEAR SIRS: Last week I found your magazine on a newsstand and will say it is a very good magazine indeed. Please find my check for a year's subscription.

My time is spent mostly at sea, but I have made arrangements with my sister to save and send the magazines on to me.

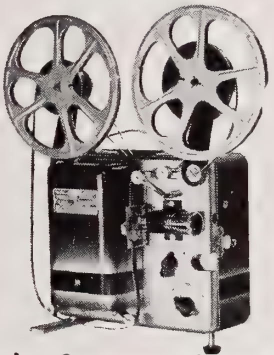
VIRGIL F. ANDERSON
Saint Joseph, Mo.

FAMILY FILM PLANS

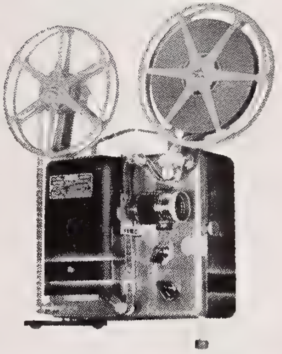
DEAR SIRS: I enjoy MOVIE MAKERS each month, but would like to see more articles on making gadgets for cine cam-

The only truly postwar projectors— years ahead of all others in design—tops in performance

FODECO 8



FODECO 16



acclaimed the finest, easiest-to-thread, most beautifully styled 8mm and 16mm projectors

$89⁵⁰

complete with f1.6 lens and 750 watt lamp.

Completely New! Completely Different! No Gears! No Sprockets! And more wanted features than you dreamed possible! Yes! No other 8mm or 16mm Projector—*At Any Price*—has all the 20 features of the Fodeco 8 and the Fodeco 16.

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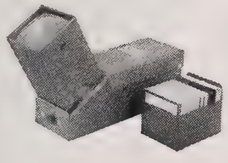
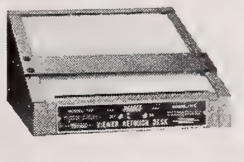
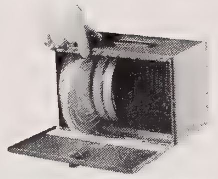


ELECTRIC SLIDE VIEWER NO. 105
glamorizes all 2x2 slides in beautiful, illuminated, magnified 3-dimensional effect. Compact . . . fits pocket. Carries 56 slides.

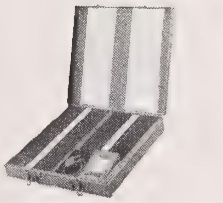


VIEWER RETOUCH DESK NO. 115
for viewing, retouching, displaying negatives and transparencies up to 7x7 . . . masks for light area control.



EJECTOR FILM LIBRARY CHEST
featuring push button reel ejection and cabinet stacking. No. 812 holds 12 8mm 200 ft. reels; No. 4812 holds 12 of any combination of 8mm 200 ft., 300 ft., 400 ft. reels; No. 1612 holds 12 16mm 400 ft. reels.

SLIDE FILE NO. 245
dustproof all metal, felt cushions, full width compartments, rests for angle setting, hold 600 2x2 slides.



VIEWER SLIDE FILE NO. 255
built in electric viewing easel; file illuminator; full width compartments, cushions, angle setting rests; holds 510 2x2 slides.

FODECO **TECHNICAL DEVICES CORPORATION** ROSELAND, NEW JERSEY eras and projectors. Also a series of plans for making simple family films covering all seasons of the year.

I think these story outlines should appear in Movie Makers some months in advance of the actual season for which they are intended. I like to plan my films well in advance in this way. Perhaps others have similar ideas.

J. B. Smythe, ACL
Netherlands Legation
Wellington, N. Z.

In the gadget field, ACL member Smythe may wish to try his hand at building the film viewer outlined in October by his fellow Hollander, C. J. Bulte, ACL. Simple family filming plans were our exact intention in launching the series of Cine-Clip scenarios. . . . As for the seasonal angle, our hunch is that we'll be about six months ahead of (or perhaps behind!) Mr. Smythe's needs in New Zealand.

EAST MEETS WEST

Dear Sirs: In response to your request for letters telling what *interests* us in filming, I would like to say that I am interested in films which interpret the life of the people of one country to those of other countries.

My own particular interest is in interpreting Orient to Occident and Occident to Orient, especially through children's activities.

Movie makers wishing to contribute copies of films to this program are invited to correspond with the writer, whose address is Chiang Kai-Shek Children's Home, Chungking, Sze, China.

Mrs. J. R. Saunders
Editor, *Asia Calling*
Chungking, China

FILMER AT FOURTEEN

Sirs: I am a movie fan myself and I would like to gain entrance to the Amateur Cinema League.

I am 14 years old and have a camera, tripod, light meter, editor, projector, etc. I have just completed a trip west and have taken 5 rolls of color film in most of the 13 National Parks as well as color and black and white "stills."

Please forward information. Respectively.

Don Stott
Washington, D. C.

LENSES FOR 8MM PROJECTION

Dear Movie Makers: I was very interested in your article, *Eight or Sixteen?* which appeared in your March issue. The main criticism of the 8mm. gauge seems to be its lack of sharpness in the medium and long color shots.

I find that the pictures appear much sharper when viewed from just behind the projector, the audience then being farther from the screen. But this is not always a good plan, as stray light from the machine reflects into the eyes of the audience.

Gift Suggestions from
Willoughbys
WORLD'S LARGEST CAMERA STORE
KNOWN THE WORLD OVER
110 West 32nd Street • 113 West 31st Street • New York 1, N. Y.
SERVING CAMERA FANS FOR 50 YEARS

KEYSTONE K 40
8mm Magazine
MOVIE CAMERA
4 Speeds • Single frame exposure for trick or animation shots.
With f2.5 Lens $116.50
With f1.9 Lens 145.50

KEYSTONE K 108
8mm
MOVIE PROJECTOR
• 750 watt lamp
• 400 foot capacity
• Automatic retractable Cord. Coated f1.6 lens.
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REVERE "16"
Magazine
TURRET
CAMERA
Gives you rapid magazine loading plus the advantages of a 3-lens turret head.
With f2.5 Wollensak Coated Lens $152.50
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REVERE
16mm
SOUND
PROJECTOR
$287.50
750 Watt Brilliancy. Fast 2 inch f1.6 coated lens. Sound or silent projection. Simple to use — excellent tone.

RADIANT DL DE LUXE
TRIPOD SCREENS
Portable model. Fully adjustable. Easy to operate.
30" x 40" $20.00
37" x 50" 28.50
45" x 60" 35.00
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BRUMBERGER
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REEL CASES
By merely pressing individual lever, can automatically rolls forward.

Size	Capacity	Price
8mm — 200 ft.	12 Reels	$6.50
8mm — 300 ft.	12 Reels	7.50
8mm — 400 ft.	12 Reels	8.00
16mm — 400 ft.	9 Reels	7.50

NEW CRAIG
PROJECTO-
EDITOR
The economical, professional way to edit home movies.
16mm Projecto-Editor with Senior Splicer and 400 ft. geared rewinds $69.50
Same for 8mm 69.50

MULT-EFEX Titler
Easy to make zooms, wipes, fade-outs and many other novelty titles. Fits any 8mm or 16mm camera.
$31.15

Mail Orders Filled —
Add Postage
Ready cash or liberal trade-in allowance on your used photographic equipment.
STORE HOURS:
8:30 A.M. To 6 P.M.

So if lenses of longer focal length than the standard 1 inch were made available to 8mm. users—just as with 16—one's audience could be seated in front of the projector but still be far enough back from the screen.

C. W. Turner

Red Cliffs, Vict., Australia

At present, among leading manufacturers, both the Bell & Howell Company and the Ampro Corporation offer 1½ inch lenses for their 8mm. projectors.

Questions AND Answers

Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers,* c/o Movie Makers.

FILMING FIRELIGHT

Gentlemen: In planning my Christmas film for this year, I would like to include a series of scenes of the children taken in front of the fireplace.

Can you tell me if a good bright fire will provide enough light for color exposures? If not, how can I best fake these scenes?

Don Bateman

Columbus, Ohio

No good bright hearthside fire can ever supply enough light for color filming. Besides, such scenes can be faked far more effectively.

Two qualities are needed in your lighting: a ruddy glow, and a flickering intensity. For the first, shoot the scenes on Outdoor Kodachrome *without* using the usual correction filter for Mazda light. Your film speed remains Weston 8, and omitting the filter will create a warm glow overall.

For the flickering quality, tie 1 inch strips of light cloth or paper on the front of an electric fan and blow these strips across the beam of a No. 2 Reflector-Spot, angled up from the fireplace. The moving shadows of the strips as they cut the light rays will create the flicker.

GHOST IMAGE

Dear Sirs: Recently I got a roll of film back from processing only to find that all of the pictures were slightly blurred.

As nearly as I can describe the effect, there seem to be ghost-like lines running up each frame from the regular outlines. Can you *please* tell me what happened?

Paul H. Lockewood

Seattle, Wash.

Yes, your film is afflicted with what is known in the trade as "ghost image." The effect is created by losing just enough of the lower camera loop to pull each frame away from the gate before the shutter has closed—but not enough loss of loop to jam the film.

It's great to give or get..
THE NEW GE EXPOSURE
METER
It's the meter with a MEMORY
. . . so easy to use!
OH BOY! SOME GIFT!
. . . better pictures all the time!
all set for color
. . . it's got that G-E Trident Analyzer

Here's the perfect gift for a photographer . . . expert or beginner. For the new G-E meter is a complete exposure guide to better pictures. It's so easy to use . . . just press, set, read . . . a big help when seconds count. Reads reflected or incident light. Ask your photo dealer for the G-E "meter with a MEMORY". **$32.50***. And to make it a *really* complete gift, add the new 1949 G-E Photo Data Book (65¢). *General Electric Co., Schenectady 5, N. Y.*

Also famous Type DW-58 Meter, **$19.95*** and **$21.95***

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Presenting the new **MODEL 48**

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Brilliant in Performance . . . Brilliant in Design . . . and only . . .

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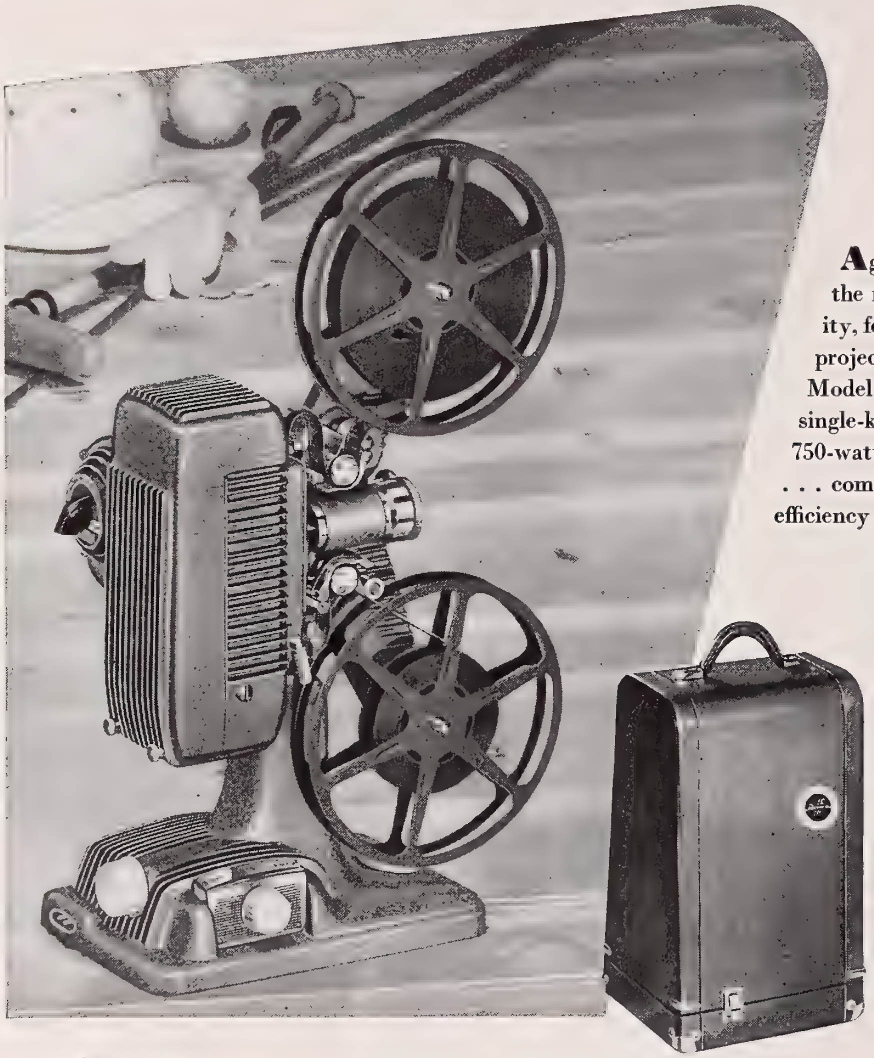

Again Revere leads the field in value! At $120, the new Revere Model "48" brings you the quality, features and performance you'd expect in 16mm projectors costing twice the price. In the Revere Model "48" you get simplified threading . . . handy single-knob control . . . speedy automatic re-wind . . . 750-watt illumination . . . fast 2-inch F 1.6 coated lens . . . completely enclosed drive . . . maximum cooling efficiency . . . instant tilt control . . . removable aperture plate . . . smooth, easy, dependable operation . . . bright, clear, steady movies. In a word, Revere Model "48" brings you 16mm projection at its very best.

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NEW DE LUXE CASE

Newest slip-over design. Handsome, convenient, durable and covered with beautiful rich brown leatherette, it has compartments for take-up reel and cord in base. **$17.50**

Fitting Mates for the "48"

REVERE "16" MAGAZINE CAMERA

A 16mm camera at the price of an "eight"! Magazine loading . . . Micromatic view-finder . . . Single frame exposure . . . Continuous run . . . Five speeds, including slow motion. F 2.5 coated lens. *Tax included* **$127.50**

Revere

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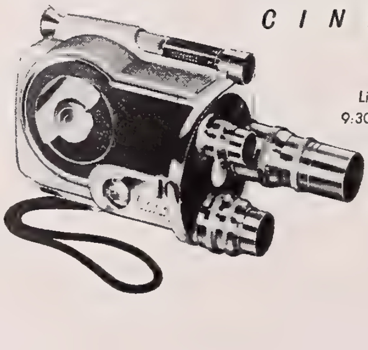


Listen to REVERE "All-Star Review", Thursdays, 9:30 P. M., E. S. T., Mutual Network, Coast to Coast.

REVERE "26" MAGAZINE TURRET CAMERA

Gives you the speed and ease of magazine loading plus advantages of a 3-lens turret head and adjustable view-finder. F 2.5 coated lens. *Tax included* **$152.50**

CAMERAS AFIELD

Your game birds will be in the bag, if you follow the advice of this hunt-filming expert

ROY C. WILCOX, ACL

A GOOD hunter will know the habits and customs of the game for which he is gunning. Be it grouse or geese, pheasant or woodcock, the successful hunter will know their resting and hiding places, their feeding habits, their possible course in flight and so on. The one thing he *doesn't* know is just where or when the birds are going to jump.

In my book, much the same is true of the successful hunt filmer. You too must be familiar with the habits of the game for which you are camera-gunning. And you should have with you a hunting companion who is equally informed as to your own habits as a filmer—your likely position in relation to the light source, where you may be for just that four or five second period when a bird is in flight. For, if you're hunting with your camera, you can't also be hunting with your shotgun. You'll have a full time job just with your filming.

Let's take a day's bird shooting in Connecticut. We will hunt grouse and woodcock in the morning and pheasants in the afternoon. Shall we sit down and lay out a detailed script or film plan? I say "No," although some may disagree with me. You will spend more time and effort than it is worth, and I'll gamble the results will not be to your liking. But do look ahead a bit, plan on the kind of scenes you want to get, and then keep your eyes peeled to catch them—or even create them. Remember, too, that the story of hunting is not wholly the bark of the shotgun, the swirl of the bird in flight. Mood and background are equally important.

For example: It is sunrise on an early October morning. Haze glows against the low back lighting and the bare trees are in silhouette. Then the farmhouse and the farmer on whose land you have asked permission to hunt. You share a drink from his well, and pause for a picture. And don't forget the fall foliage in the afternoon, with that orange-red sun shining on colorful trees. Later, put the time and effort you might have expended on a script into good editing, with closeup fill-ins of old Rex on point in a neighboring lot. (If you've got a good dog, he will point a pigeon under his nose long enough to shoot a few feet of film.) Other fill-ins can be made over a weekend near home for final editing.

Plan, too, on the equipment for such a day's filming hunt. Ideal, in my experience, is the magazine type of camera. I finally have acquired two of them, as well as a Filmo 70-G on a Borden gun stock. This latter is equipped with a 6 inch telephoto kept set at 150 feet and *f*/4.5 at all times. One magazine camera carries a 2 inch telephoto and is set for 64 frames a second shooting, while the other magazine camera sports a 15mm. wide angle lens and is adjusted for 24 frames. A tripod (for background scenes only) and a light meter round out the setup.

You might well ask "But do you cart all this stuff into the woods with you?" And the answer, except for the tripod, would be "Yes!" With game birds moving as fast as they do, there simply is no time for changing lenses. Once in the fields and woods with my shooting companion, one magazine camera is in each hunting-coat pocket, and an extra magazine of film rides in each hip pocket, the light meter goes in the breast pocket of my shirt, and slung over my shoulder is the gun stock with camera attached. My companion carries the only shotgun.

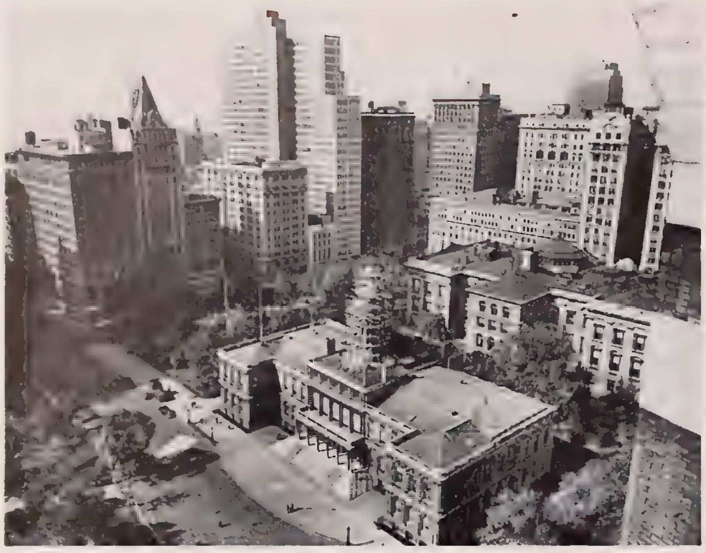
For grouse we hunt the edges of their usual habitation—the stone walls, the corner where an old apple tree is covered with wild grapevines, under the oaks where acorns (good grouse food) are found, et cetera. If our dog winds an old biddy, he will tell us about it; and it's a pretty good bet that she will rise way ahead of us inside the wall. Hence, the dog is ordered to "hold" (and the gunner with him), while the cameraman circles about to get further away from the wall, yet on a line with where the bird *might* be. Then there is a whistle that all is set and gunner and dog move up.

Biddy partridge is the smartest of all upland game birds and usually does the unusual. Anyway, you are in the clearing with one magazine camera on the ground and the gun camera at the ready. You are hoping that when the bird is moved she will either fly outside along the wall or go over your head to the woods on the other side of the clearing. It's a fifty to one shot she will do neither, but that's the break of the game. And if you *do* get a good shot, you've got something.

Never take pictures in heavy woods. The light is poor and there is too much interference. However, in the morning's hunt, you might run across a good woodcock patch—if you've planned it that way. Here in the alders and young birches you may find [Continued on page 456]

Elizabeth Hibbs

GRAY SKIES, as pictured above, often will predominate on hunting days. Low-angle shots of dogs are better made later.



WIDE ANGLE LENS

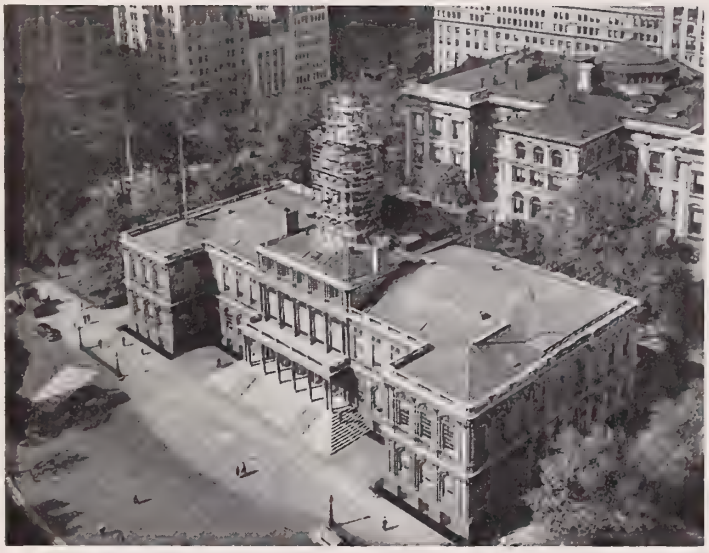
What lenses do

From wide angle to telephoto, there is a right and wrong lens for every scene

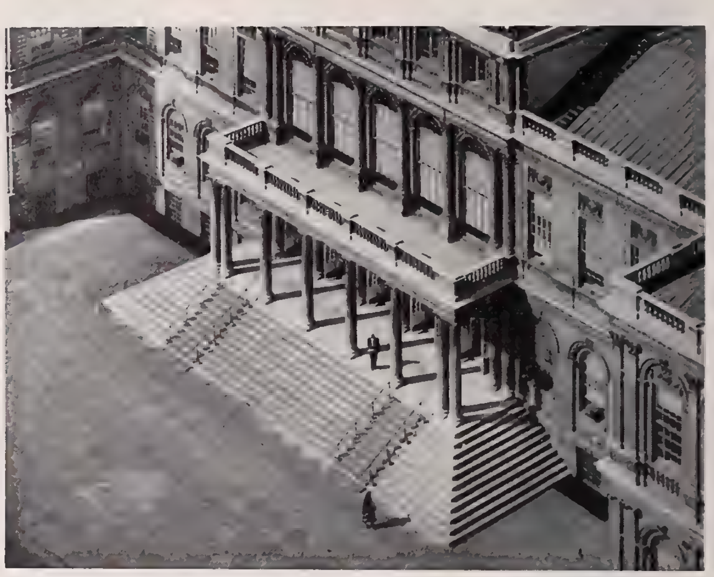
Photographs by LEO J. HEFFERNAN, FACL

WITH *Equipment Survey: 6,* MOVIE MAKERS presents a roundup of camera lenses currently offered amateur filmers. In studying them, it may be helpful to know what these different lenses do.

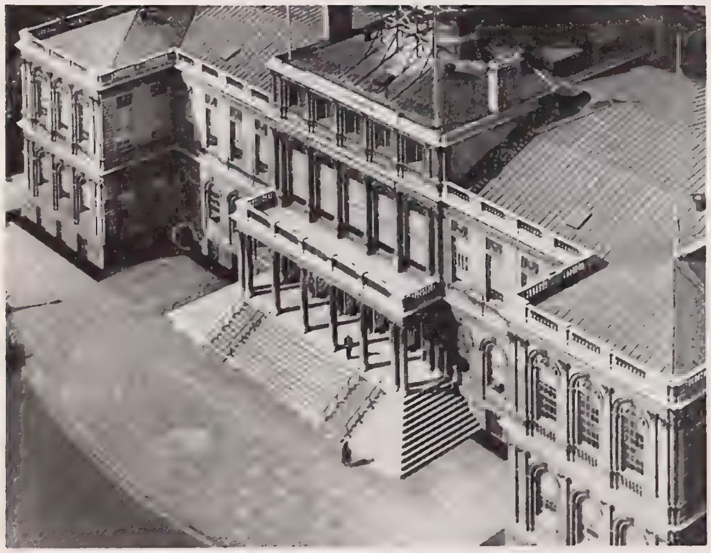
So that the data will apply equally to 8mm. and 16mm. lenses, focal lengths will be cited only secondarily. The wide angle will be called that, the standard lens 1x, or unity, with the telephotos identified as 2x, 3x, etc., for their magnification. Focal lengths in parentheses will be for 8mm. first, 16mm. second.



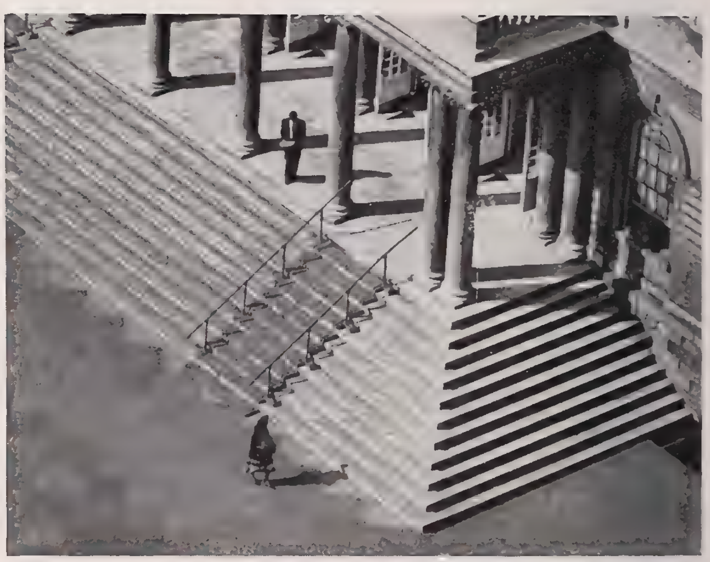
STANDARD 1x LENS



3x LENS

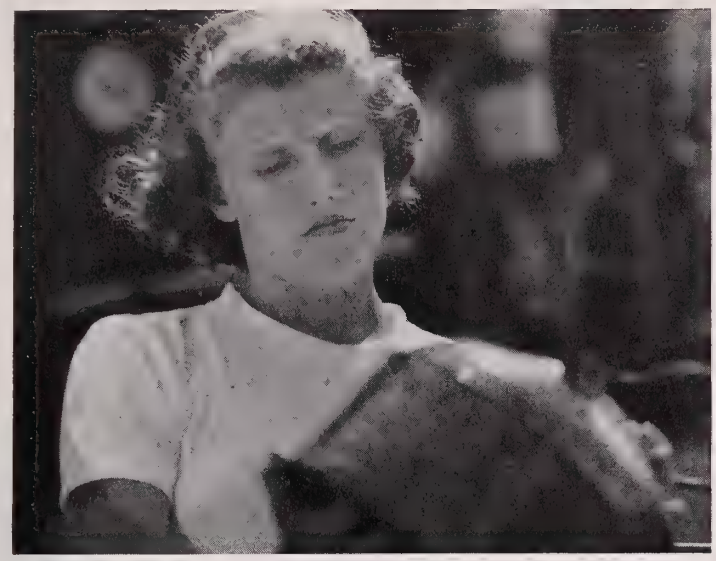


2x LENS

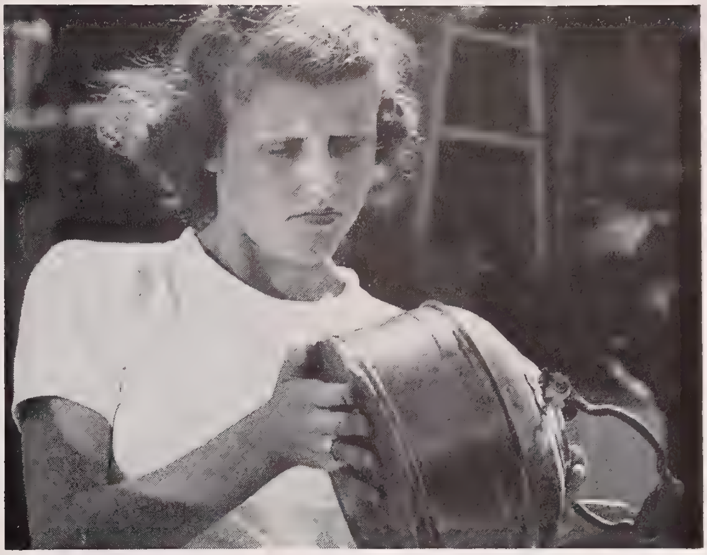


6x LENS

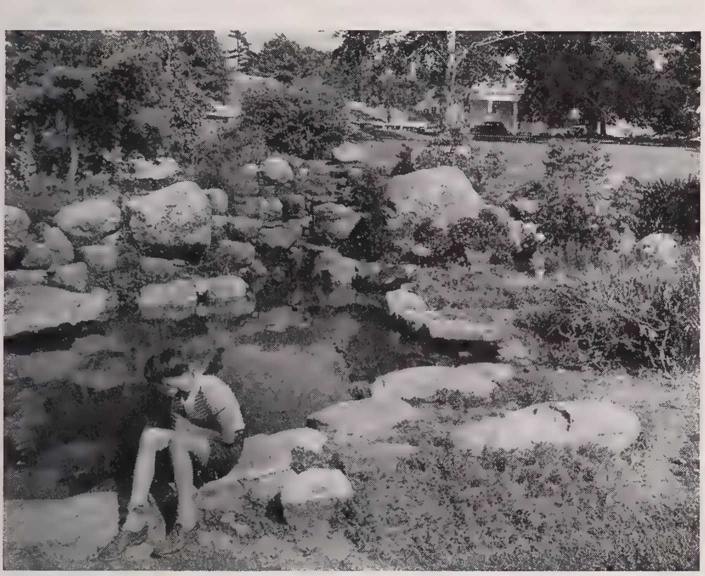
FROM FAR TO NEAR at the same camera position is the basic story of the lens series above. They run from the wide angle (7mm., 15mm.), through the standard 1x (½″, 1″) and selected telephotos: 2x (1″, 2″), 3x (1½″, 3″) and 6x (3″, 6″). Note the spreading, linear distortion of the wide angle on vertical lines, the front-to-back compression of telephotos.



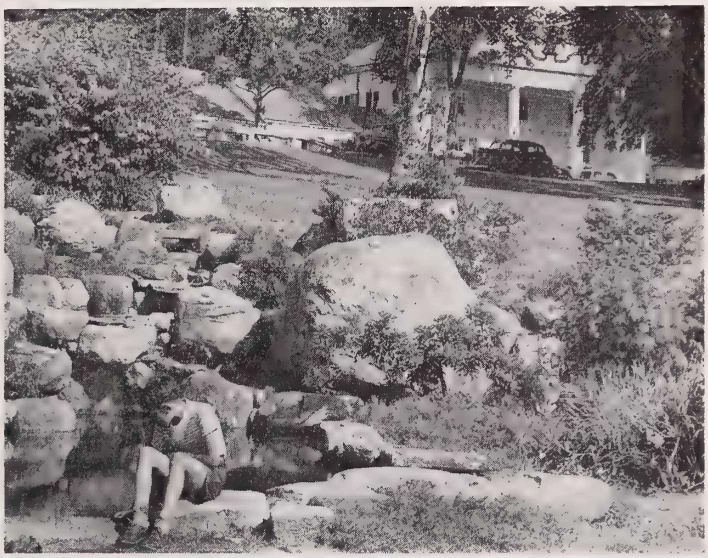
WRONG is the choice of a telephoto lens for this closeup. The long focal length and the wide aperture called for by the back lighting create an unpleasantly shallow depth of field.



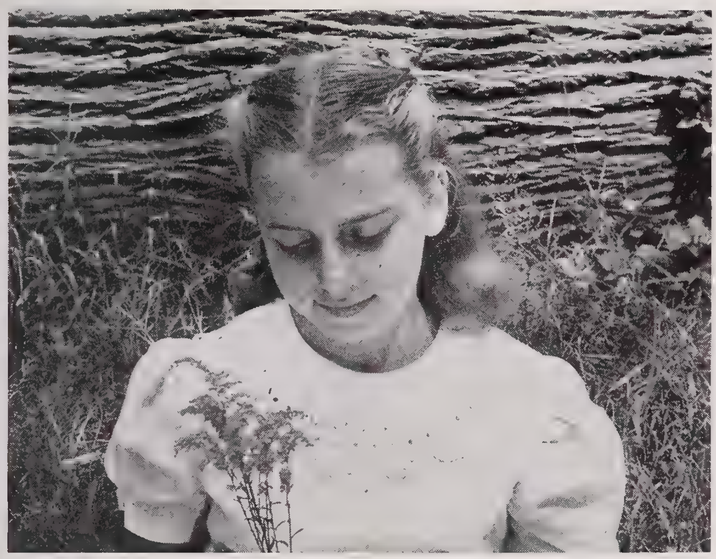
RIGHT is the use of the standard 1x or even a wide angle lens, positioned closer to the subject. Shorter focal length counteracts wide aperture to keep the entire scene in focus.



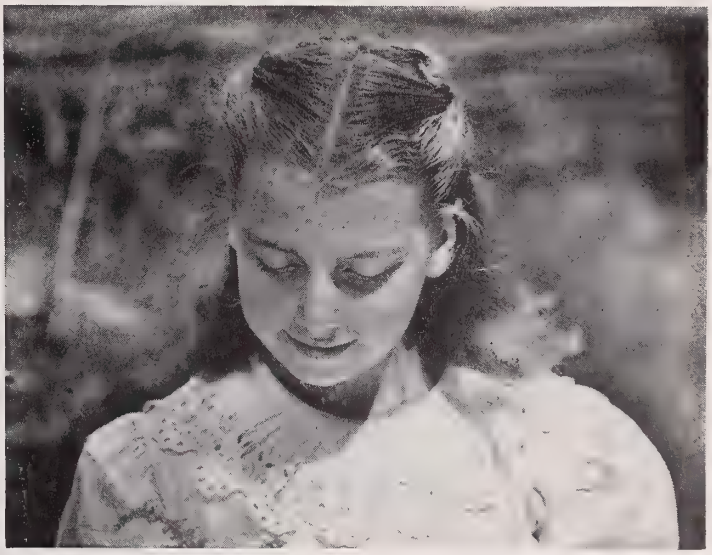
WRONG is the choice of a wide angle lens for this pastoral long shot. Note front-to-back distortion of the boy's figure and extreme lengthening of scene, foreground to background.



RIGHT is the selection of a medium telephoto (2x) to narrow the field of view and compress the front-to-back perspective. Note how white building gains in pictorial importance.



WRONG is the use of a standard 1x (or wide angle) lens on this portrait closeup. Short focal length and medium aperture return too great a depth of field for background separation.

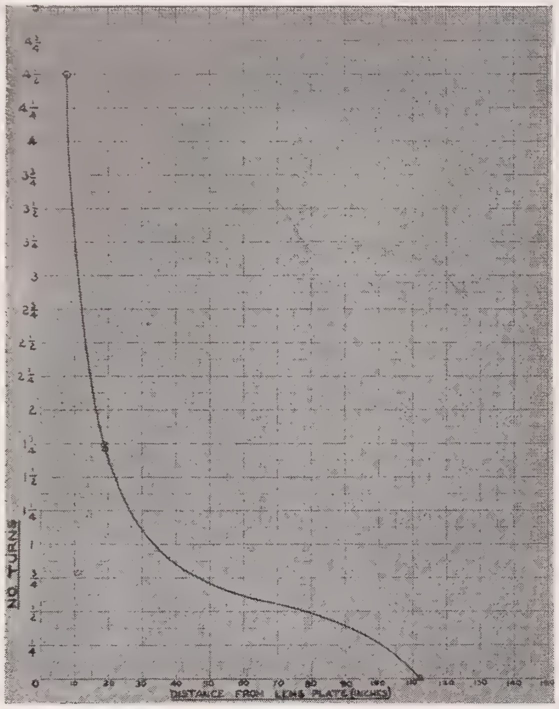


RIGHT is the choice of a medium-long telephoto (3x) placed farther back from the subject. Increased focal length of lens decreases depth of field, to separate figure from background.

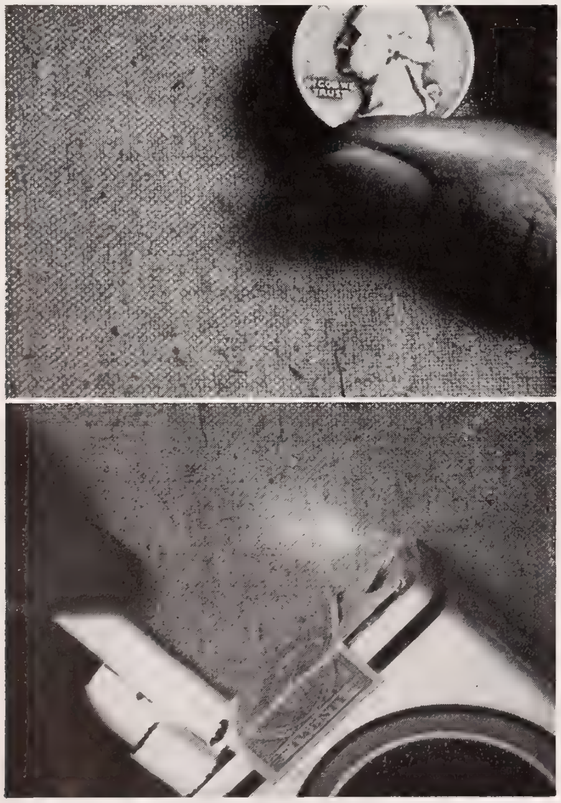
FIXED FOCUS CLOSEUPS

Turn out your lens, and turn on the closeups, counsels this fixed focus filmer. The graph will tell the story

JACK E. GIECK



FIXED FOCUS GRAPH, prepared by author for 1" Wollensak lens, shows closeup focusing range extended to 7 inches.



EXTREME CLOSEUPS, enlarged from movie frames, show critical sharpness of detail when filmed by author's system.

THE fact that you own a camera with a universal or fixed focus lens—perhaps because you cannot afford a more expensive model—need by no means limit the versatility of your camera nor the quality of your pictures. For, if your camera has the familiar threaded lens mount—and such is the case with most popular models—you may calibrate this lens for a range of closeup focus greater than that usually provided by even the most expensive focusing lens.

For those who have just joined the class, here's the problem. The fixed focus lens, as its name suggests, is not in a focusing mount and cannot by any usual means be focused sharply on objects nearer to your camera than approximately 6 to 8 feet. The distance will vary according to the size of aperture you are using on a given shot (see *The Three D's,* on page 439) and, to a lesser degree, according to the point of sharpest focus at which *your* fixed focus lens was set by the manufacturer. On my Wollensak 1 inch *f*/3.5 that point is at 18 feet. The average, I understand, is 14½ feet for the standard 1 inch 16mm. camera lens, about 22¾ feet for the standard ½ inch 8mm. camera objective.

The problem, then, is how, under the effects of these variables, to bring your fixed focus lens into effective focus at camera-to-subject distances shorter than it was designed to handle. One answer is found in the use of supplementary (or diopter) lenses; but this system has the disadvantage of calling for a considerable number of such lenses to achieve focus at varying distances. Another answer—and it is the one I shall describe—is to move your lens farther away from the film it is focusing on.

This complex sounding operation is really quite simple. It is accomplished with the fixed focus lens by unscrewing the lens in its threaded mount. By knowing how many turns to unscrew the lens from its seat you can focus on objects unbelievably close to the camera. Examples are the two extreme closeups seen on this page, both taken at about 7 inches from the camera. Such focusing control not only simplifies the use of small title cards, but also opens up the fascinating realm of real closeup photography.

To calibrate your fixed focus lens in this way will require some patience, but very little expense. First, secure some 3 by 5 inch cards and, with black India ink and a brush or Speedball pen, letter progressive numbers on them perhaps two inches high. Make a dozen or so of these numbered cards.

Now set up your camera on a tripod (or other rigid mount) so that it is a few inches off the floor or just above a long table. Attach the cards to block wooden bases by means of thumbtacks and space them out at measured distances in front of the camera. Be sure, of course, to compensate for the parallax of the viewfinder when getting the cards inside the frame. A front-to-back distance of 2 to 10 feet will be good for this first test, with ten-inch intervals suggested for spacing out the cards. Be sure to measure accurately the distance of each from the front plate of the camera. Now set your lens at a large diaphragm stop (e.g. *f*/3.5 or *f*/4) to reduce its depth of field and thus increase the accuracy of your readings. Medium speed black and white film is best for the test, and your lighting should be adjusted to keep exposure at the wide-aperture level.

Everything is now ready to begin the test. With the lens mount screwed tightly into its seat, expose five or six frames—plenty for examination. Now put a lens cap or other object over the lens and let one or two blank frames slip by to separate the first exposure from the second.

[Continued on page 452]

GATEWAY for 500,000 residents and thousands of visitors to Dallas is this triple underpass at western edge of city. Courthouse is in foreground.

SOUTHERN METHODIST University, nationally famed for its football, is one of many fine Texan schools. Highland Park Methodist Church is nearby.

Welcome to Dallas

J. EDWIN HARVEY, *President, Dallas 8mm. Club, ACL*

The what, when and where to film in this bustling big city of the Lone Star State

IF YOU'RE planning a trip to the Southwest, you certainly will not want to miss filming a few scenes in Dallas, Texas. Whether you can spare only half a day or forty eight hours, you will capture some prized footage of the second largest city in the nation's largest State.

You will find residents of this city of nearly 500,000 people eager to make things easy for the visitor. If it is to be your first trip, you will facilitate your tour if you write in advance to the Chamber of Commerce for a city map, list of accommodations and other information. There is no charge, of course, and the time saved will be well worth the slight trouble.

THE BUSINESS DISTRICT

All trains use the Union Terminal and, if you travel by rail, you will be on Houston Street at the west end of the business district when you leave the depot. You may want the morning to get settled. When you're ready to begin shooting that afternoon, walk north to Commerce Street, then turn right and start east. In the first block, on your left, you'll see the old County Courthouse and the original cabin of John Neely Bryan, Dallas founder. After another half dozen blocks on Commerce, you will reach the main business district. Be on the lookout for two familiar Dallas skyline landmarks—the flying red horse atop the Magnolia Building and the Mercantile National Bank Building with its tower and giant four-faced clock. Both make beautiful shots on a clear, blue day, especially if there are a few fleecy-white clouds in the sky.

Dallas's principal east-west business thoroughfares are (from north to south) Pacific Avenue, Elm Street, Main Street and Commerce Street. To complete your business district scenes, go north on Ervay from the Mercantile to Elm Street, or Theater Row. If there's a lady in the crowd, however, she probably will want to visit the nationally known fashion store, Neiman-Marcus, just across Ervay from the Mercantile. While downtown, catch a few frames of Dallas's new red and buff trolley-busses as they move in and out of the business district and unload their passengers on Elm.

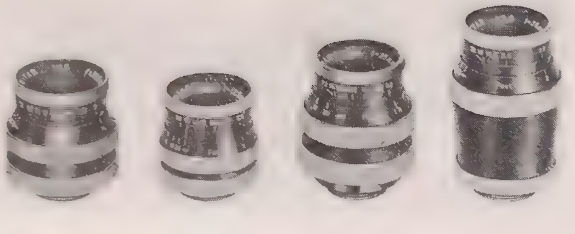
[Continued on page 450]

Photographs courtesy Dallas Chamber of Commerce

ROBERT E. LEE, confederate commander, is honored by Dallasites with a statue in Lee Park. A replica of his Arlington Hall completes the shrine.

HALL OF STATE, a landmark of State Fair Park, houses historic Texan documents and does honor to her heroes. The building is an afternoon shot.

EQUIPMENT SURVEY: 6

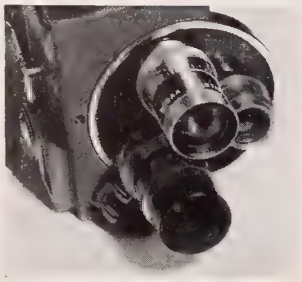


AMERICAN BOLEX CO.

Kern Switar: ½" f/1.5; focusing; threaded mount; Bolex H-8; $160.42 tax inc.
Kern Yvar: ½" f/2.8; focusing; threaded mount; Bolex L-8; $59.27 tax inc.
Kern Yvar: 1" f/2.5; focusing; threaded mount; Bolex H-8, and L-8 with adapter; $68.25 tax inc.
Kern Yvar: 1½" f/2.8; focusing; threaded mount; Bolex H-8, and L-8 with adapter; $89.54 tax inc.

BELL & HOWELL CO.

Super Comat: (rear row) ½" f/1.9; focusing; threaded mount; Filmo Auto-8; $85.17 tax inc.
Bell & Howell: 35mm. f/3.5; focusing; threaded mount; Filmo Sportster, Companion and Tri-Lens 8; $49.50 tax inc.
B & H Lumax: 1" f/1.9 focusing; threaded mount; Filmo Sportster, Companion and Tri-Lens 8; $85.17 tax inc.
Taylor-Hobson Kinic: 1" f/1.5; focusing; threaded mount; Filmo Sportster, Companion and Tri-Lens 8; $136.21 tax inc.
Taylor-Hobson Kinic: 2" f/3.5; focusing; threaded mount; Filmo Sportster, Companion and Tri-Lens 8; $99.75 tax inc.
B & H Telate: 2" f/3.5; focusing; threaded mount; Filmo Sportster, Companion and Tri-Lens 8; $76.42 tax inc.
Taylor-Hobson Kinic: 2" f/3.5; focusing; threaded mount; Filmo Sportster, Companion and Tri-Lens 8; $99.75 tax inc.
B & H Telate: 1½" f/3.5; focusing; threaded mount; Filmo Sportster, Companion, Tri-Lens 8 and Auto-8; $81.67 tax inc.
Taylor-Hobson Kinic: 1½" f/3.5; focusing; threaded mount; Filmo Sportster, Companion, Tri-Lens 8 and Auto-8; $111.42 tax inc.
Super Comat: (front row) ½" f/1.9; focusing; threaded mount; Filmo Sportster, Companion and Tri-Lens 8; $85.17 tax inc.
Super Comat: ½" f/1.9; focusing; threaded mount; Filmo Auto-8; $85.17 tax inc.
Taylor-Hobson Mirotal: ½" f/1.4; focusing, threaded mount; Filmo Sportster and Companion; $136.21 tax inc.

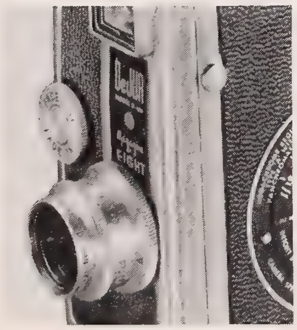


AMERICAN NATIONAL PHOTO CO.

Widax: 7mm. f/2.5; fixed focus; threaded mount; all threaded mount cameras; $49.95 tax inc.

UNIVERSAL CAMERA CORP.

Univar: 1½" f/3.5; focusing; threaded mount; all threaded mount cameras; $42.00 tax inc.



DEJUR-AMSCO CORP.

DeJur-Wollensak Cine-Raptar: ½" f/2.5; fixed focus; threaded mount; DeJur 8 and DeJur Magazine 8; $20.50 tax inc.
DeJur-Wollensak Cine-Raptar: ½" f/1.9; focusing; threaded mount; DeJur 8 and DeJur Magazine 8; $55.42 tax inc. (not pictured).

8MM. LENSES ONLY

HUGO MEYER & CO.

Trioplan: 1½" f/2.9; focusing; threaded mount; all threaded cameras; $69.00 tax inc.

BAUSCH & LOMB OPTICAL CO.

Animar: ½" f/2.8; fixed focus; threaded mount; all threaded mount cameras; $20.50 tax not inc.

EASTMAN KODAK CO.

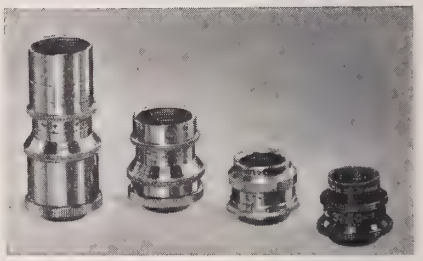
Ektanon: 9mm. f/2.7; fixed focus; clip-on mount; Cine-Kodak Magazine 8; $43.75 tax inc.
Ektanon: ½" f/1.9; focusing; clip-on mount; Cine-Kodak Magazine 8; $49.58 tax inc.; (not pictured).
Ektanon: 38mm. f/2.5; focusing; clip-on mount with adapter; Cine-Kodak Magazine 8; $56.58 tax inc.
Note: Other Cine-Kodak lenses for use with 8mm. cameras will be found in the combined 8mm. and 16mm. listings.

THE MORTON COMPANY

Wide-Angle: 6½mm.; a supplementary wide-angle for cameras with ½" f/3.5, 2.7, 2.5 or 1.9 prime lenses; speed same as prime lens; fixed focus; $30.00 tax inc.
Wide-Angle: same as above, but for use on Cine-Kodak Model 90 and Wollensak Cine-Raptar ½" f/2.5; $32.45 tax inc.
Wydar: same as above, but in focusing mount; for use on all 8mm. cameras; $39.95 tax inc.
Primar: 6½mm. f/2.5; fixed focus; threaded mount; all threaded mount cameras; $49.95 tax inc.
Bettar: a supplementary telephoto for all 8mm. cameras; 1" focal length on ½" prime lens; speed same as prime lens; clip-on mount; $39.95 tax inc.

ZOOMAR DISTRIBUTING COMPANY

Cine-Balostar: 1½" LT/1.3; focusing; threaded mount; all threaded mount cameras; price to be announced.
Note: The maximum speed of the lens above has been designated by the manufacturer in an LT/stop, representing the maker's own system of light-transmission calibration.



REVERE CAMERA CO.

Bausch & Lomb Animar: ½" f/2.8; fixed focus; threaded mount; all threaded mount cameras; $30.00 tax inc.
Wollensak Cine-Raptar: ½" f/1.9; focusing; threaded mount; all threaded mount cameras; $64.50 tax inc.
Wollensak Cine-Raptar: 1" f/2.5; focusing; threaded mount; all threaded mount cameras; $55.85 tax inc.
Wollensak Cine-Raptar: 1½" f/3.5; focusing; threaded mount; all threaded mount cameras; $55.85 tax inc.

EASTMAN KODAK CO.

Cine-Ektar: 15mm. f/2.5; focusing; adapter mount for most 16mm. cameras; $87.50 tax inc.

Cine-Ektar: 1" f/1.9; focusing; adapter mount for most 16mm. and many 8mm. cameras; $105.00 tax inc.

Cine-Ektar: 1" f/1.4; focusing; adapter mount for most 16mm. and many 8mm. cameras; $233.33 tax inc.

Cine-Ektar: 40mm. f/1.6; focusing; adapter mount for most 16mm. and many 8mm. cameras; $128.33 tax inc.

Cine-Ektar: 63mm. f/2; focusing; adapter mount for most 16mm. and many 8mm. cameras; $134.17 tax inc.

Ektanon: 63mm. f/2.7; focusing; adapter mount for most 16mm. and many 8mm. cameras; $75.83 tax inc.; (not pictured).

Cine-Ektar: 102mm. f/2.7; focusing; adapter mount for most 16mm. cameras; $148.75 tax inc.

Cine-Ektar: 152mm. f/4; focusing; adapter mount for most 16mm. cameras; $180.83 tax inc.

Note: The Cine-Ektar lenses listed above are a new line of movie lenses just announced by the Eastman Kodak Company.

ELGEET OPTICAL CO.

Cine-Tel: 2" f/3.5; fixed focus; threaded mount; all threaded mount 16mm. cameras; $36.90 tax inc.

Cine Tel: 2" f/3.5; focusing; threaded mount; all threaded 16mm. cameras; $52.30 tax inc.

Cine-Tel: 3" f/2.9; focusing; threaded mount; all threaded mount 16mm. cameras; $64.30 tax inc.

Cine-Tel: 38mm. f/2.5; focusing; threaded mount; all threaded mount 8mm. cameras; $56.60 tax inc.

Cine-Tel: 38mm. f/3.5; fixed focus; threaded mount; all threaded mount 8mm. cameras; $28.80 tax inc.

Cine-Tel: 1½" f/3.5; focusing; threaded mount; all threaded mount 8mm. cameras; $46.15 tax inc.

Unifocus: ½" f/1.9; fixed focus; threaded mount; all threaded mount 8mm. cameras; $36.10 tax inc.

Unifocus: ½" f/2.5; fixed focus; threaded mount; all threaded mount 8mm. cameras; $22.65 tax inc.

WOLLENSAK OPTICAL CO.

Cine-Raptar: 1½" f/3.5; focusing; threaded mount; all threaded mount 8mm. cameras; $55.42 tax inc.

Cine-Raptar: 2" f/3.5; focusing; threaded mount; all threaded mount 16mm. cameras; $55.00 tax inc.

Cine-Raptar: 1" f/1.9; focusing; threaded mount; all threaded mount 16mm. cameras; $61.25 tax inc.

Cine-Raptar: 3" f/4; focusing; threaded mount; all threaded mount 16mm. cameras; $63.34 tax inc.

Cine-Raptar: ½" f/2.5; fixed focus; threaded mount; all threaded mount 8mm. cameras; $20.50 tax inc.

Cine-Raptar: 6" f/4.5; focusing; threaded mount; all threaded mount 16mm. cameras; $96.25 tax inc.

Cine-Raptar: 1" f/2.5; focusing; threaded mount; all threaded mount 8mm. cameras; $49.88 tax inc.

Cine-Raptar: 4" f/4.5; focusing; threaded mount; all threaded mount 16mm. cameras; $70.00 tax inc.

Cine-Raptar: 17mm. f/2.7; focusing; threaded mount; all threaded mount 16mm. cameras; $55.42 tax inc.

Cine-Raptar: a supplementary wide-angle for use with standard 8mm. or 16mm. prime lenses; same speed as prime lens; fixed focus; threaded mount; $34.71 tax inc.

Cine-Raptar: 2" f/1.9; focusing; threaded mount; all threaded mount 16mm. cameras; $96.25 tax inc.

Cine-Raptar: 17mm. f/2.7; fixed focus; threaded mount; all threaded mount 16mm. cameras; $37.92 tax inc.

Cine-Raptar: ½" f/1.9; focusing; threaded mount; all threaded mount 8mm. cameras; $55.42 tax inc.

Cine-Raptar: 1" f/1.5; focusing; threaded mount; all threaded mount 16mm. cameras; $92.75 tax inc.; (not pictured).

KEYSTONE MANUFACTURING CO.

½" f/2.5; fixed focus; threaded mount; Keystone K-8; $19.50 tax inc.

½" f/1.9; fixed focus; threaded mount; Keystone K-8; $36.10 tax inc.

½" f/1.9; focusing; threaded mount; Keystone K-8; $55.40 tax inc.

1" f/2.5; focusing; threaded mount; Keystone K-8; $49.90 tax inc.

1½" f/3.5; focusing; threaded mount; Keystone K-8; $55.40 tax inc.

1" f/2.5; fixed focus; threaded mount; Keystone A-7; $21.50 tax inc.

1" f/1.9; focusing; threaded mount; Keystone A-7; $61.25 tax inc.

17mm. f/2.7; fixed focus; threaded mount; Keystone A-7; $37.90 tax inc.

17mm. f/2.7; focusing; threaded mount; Keystone A-7; $55.40 tax inc.

3" f/4; focusing; threaded mount; Keystone A-7; $64.15 tax inc.

AMPLON
20
15
10
TAYLOR

CAMERA SPECIALTY CO.

Wirgin Cine-Amplon: a supplementary wide-angle, for use on standard prime lens of 8mm. or 16mm. camera; speed same as prime lens; threaded mount; focusing models A to I for 8mm. cameras, AA to DD for 16mm.; $35.45 tax inc.

Wirgin Telor: a supplementary telephoto, for use on standard prime lens of 8mm. or 16mm. camera; focusing; threaded mount; models A to I for 8mm. cameras, AA to BB for 16mm.; $28.00 tax inc.

ALL ABOVE: 8MM. and 16MM. LISTINGS COMBINED

LEFT and BELOW: 16MM. LENSES ONLY

BELL & HOWELL CO.

Taylor-Hobson Ivotal: 2" f/1.4; focusing; threaded mount; all threaded mount cameras; $157.50 tax inc.

Taylor-Hobson Telekinic: 3" f/4; focusing; threaded mount; all threaded mount cameras; $116.67 tax inc.

B & H Lumax: 1" f/1.9; focusing; threaded mount; all threaded mount cameras; $85.17 tax inc.

Taylor-Hobson Telekinic: 4" f/4.5; focusing; threaded mount; all threaded mount cameras; $116.67 tax inc.

B & H Super Comat: 0.7" f/2.5; focusing; threaded mount; all threaded mount cameras; $85.25 tax inc.; (not pictured).

Note: Although the maximum speeds of the lenses listed above have been designated by the manufacturer in f/ stops, these lenses actually have been calibrated in T/ stops, the measurement of transmitted light system recently adopted by Bell & Howell. For additional data, see *News of the Industry.*

HUGO MEYER & CO.

HUGO MEYER & CO.

Trioplan: 3" f/2.8; focusing; threaded mount; all threaded mount cameras; $98.00 tax inc.

BELL & HOWELL CO.

Eymax: 2" f/4.5; focusing; threaded mount; all threaded mount cameras; $49.87 tax inc.

Taylor-Hobson Ivotal: 2" f/1.4 focusing; threaded mount; all threaded mount cameras; $157.50 tax inc.

Taylor-Hobson Kinic: 1" f/1.5; focusing; threaded mount; all threaded mount cameras; $136.21 tax inc.

B & H Telate: 3" f/4; focusing; threaded mount; all threaded mount cameras; $94.50 tax inc.

Taylor-Hobson Telekinic: 4" f/4.5; focusing; threaded mount; all threaded mount cameras; $116.67 tax inc.

Taylor-Hobson Telekinic: 3" f/4; focusing; threaded mount cameras; $116.67 tax inc.

B & H Ansix: 17mm. f/2.7; focusing; threaded mount; all threaded mount cameras; $75.83 tax inc.

Eymax: 6" f/4.5; focusing; threaded mount; all threaded mount cameras; $141.75 tax inc.

Taylor-Hobson Kinic: 2" f/3.5; focusing; threaded mount; all threaded mount cameras; $99.25 tax inc.

Lumax: 1" f/1.9; focusing; threaded mount; all threaded mount cameras; $85.17 tax inc.

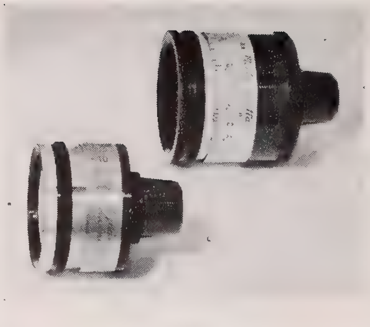
Ansix: 1" f/2.5; fixed focus; threaded mount; all threaded mount cameras; $57.75 tax inc.

B & H Telate: 6" f/4.5; focusing; threaded mount; all threaded mount cameras; $141.75 tax inc.

B & H Telate: 4" f/4.5; focusing; threaded mount; all threaded mount cameras; $109.09 tax inc.

Taylor-Hobson Telekinic: 6" f/4.5; focusing; threaded mount; all threaded mount cameras; $192.50 tax inc.

B & H Telate: 2" f/3.5; focusing; threaded mount; all threaded mount cameras; $76.42 tax inc.; (not pictured).



THE MORTON CO.

Wydar: 6½mm.; a supplementary wide angle for use with 1" prime lens; speed same as prime lens; focusing; clip-on mount; $39.95 tax inc.

Bettar: a supplementary telephoto for use with 1", 2", 3", 4" or 6" prime lenses; doubles focal length of prime lens; speed same as prime lens; focusing; clip-on mount; $39.95 tax inc.

ZOOMAR DISTRIBUTING CO.

Cine-Balostar: 3½" LT/1.3; focusing; threaded mount; all threaded mount cameras; price to be announced.

Note: The maximum speed of the lens above has been designated by the manufacturer in an LT/ stop, representing the maker's own system of light transmission calibration.

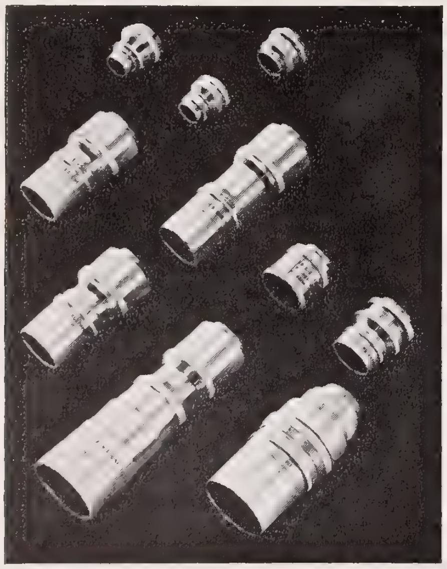
16MM. LENSES ONLY

AMERICAN BOLEX CO.

Kern Yvar: 3" f/2.5; focusing; threaded mount; Bolex H-16; $128.34 tax inc.

Kern Yvar: 15mm. f/2.8; focusing; threaded mount; Bolex H-16; $78.75 tax inc.

Kern Switar: 1" f/1.4 focusing; threaded mount; Bolex H-16; $183.75 tax inc.



VICTOR ANIMATOGRAPH CORP.

Wollensak Cine-Raptar: 3" f/1.5; focusing; threaded mount; all threaded mount cameras; price to be announced.

Cine-Raptar: 6" f/4.5; focusing; threaded mount; all threaded mount cameras; $96.25 tax inc.

Cine-Raptar: 3" f/4; focusing; threaded mount; all threaded mount cameras; $63.34 tax inc.

Cine-Raptar: 2" f/3.5; focusing; threaded mount; all threaded mount cameras; $55.00 tax inc.

Cine-Raptar: 1" f/1.9; focusing; threaded mount; all threaded mount cameras; $61.25 tax inc.

Cine-Raptar: wide angle attachment, fixed focus; threaded mount; approx. $35.00 tax inc.

Cine-Raptar: 4" f/4.5; focusing; threaded mount; all threaded mount cameras; $70.00 tax inc.

Cine-Raptar: 17mm. f/2.7; focusing; threaded mount; all threaded mount cameras; $55.42 tax inc.

Cine-Raptar: 1" f/2.5; fixed focus; threaded mount; all threaded mount cameras; $31.25 tax inc.

Cine-Raptar: 17mm. f/2.7; fixed focus; threaded mount; all threaded mount cameras; $37.92 tax inc.

C. P. GOERZ AMERICAN OPTICAL CO.

Apogor: 35mm. f/2.3; focusing; threaded mount; all threaded mount cameras; $152.00 tax not inc.

Apogor: 2" f/2.3; focusing; threaded mount; all threaded mount cameras; $162.00 tax not inc.

Apogor: 3" f/2.3; focusing; threaded mount; all treaded mount cameras; $187.00 tax not inc.

REVERE CAMERA CO.

Revere-Wollensak Cine-Raptar: 3" f/4; focusing; threaded mount; all threaded mount cameras; $60.00 tax inc.

Revere-Wollensak Cine-Raptar: 1" f/1.9; focusing; threaded mount; all threaded mount cameras; $60.00 tax inc.

Revere-Wollensak Cine-Raptar: 1" f/2.5; fixed focus; threaded mount; all threaded mount cameras; $25.00 tax inc.

Revere-Wollensak Cine-Raptar: 17mm. f/2.7; fixed focus; threaded mount; all threaded mount cameras; $55.00 tax inc.; (not pictured).

BAUSCH & LOMB OPTICAL COMPANY

Animar: 1" f/1.9; focusing; threaded mount; all threaded mount cameras; $57.75 tax not inc.

Animar: 1" f/2.7; fixed focus; threaded mount; all threaded mount cameras; $24.75 tax not inc.

THE THREE D's

Depth of focus, depth of field and hyperfocal distance explained and analyzed

JAMES M. WHITNEY

SOONER or later, in any discussion of lenses, the new filmer is likely to run across three seemingly occult and awesome phrases. These are: (1) depth of focus; (2) depth of field, and (3) hyperfocal distance.

Actually, no one of them is anything to be puzzled by or afraid of. For the first of them (depth of focus) is of no practical importance to the amateur at all; the second (depth of field) *is* of importance, but primarily to the worker with focusing lenses, while the third (hyperfocal distance) also is important, but primarily to the filmer with a fixed focus lens. Let's look at some simple definitions, and you'll soon see what we mean.

DEPTH OF FOCUS DEFINED

To begin with, it may be well to state that depth of focus and depth of field definitely are *not* one and the same thing. Although the expressions are widely misused in photographic articles and arguments, it is generally depth of field rather than focus which is being discussed. The terms are *not* interchangeable.

Depth of focus—to get it defined and disposed of first—is that horizontal distance behind the lens and along its axis within which a satisfactorily sharp image is formed by that lens.

Speaking more exactly, depth of focus is that infinitely shallow point at which your picture will register with its maximum sharpness. Practically, it may well be thought of as the center of that front-to-back distance comprising the film channel of your camera, or, even more simply, as the distance represented by the thickness of your film. Both of these latter are rough rules of thumb. But they will serve to show clearly that (1) depth of focus is a distance tiny in extent, and (2) there is nothing which the practicing cameraman need, or can, do about it. Once you have the definition clearly in mind, you may then just as well forget the whole subject—until some one else comes along confusing it with depth of field.

DEPTH OF FIELD DEFINED

This second quality, depth of field, can be and often is of very real importance to the practicing cameraman. It is well, therefore, to understand both what depth of field is and also how it can be controlled to help you. First, let's get it defined.

Depth of field, then, is the range of distances on the near and far sides of the distance focused on within which all objects are in acceptable focus.

You will notice the emphasis put on the act of focusing. This points up the fact stated earlier that depth of field is, in the strictest terminology, a concern primarily of the focusing-lens filmer. And these filmers will not be filming for very long without feeling [Continued on page 456]

DEPTH OF FIELD TABLE FOR USE WITH THE f.1.9 ½ INCH LENS

Distance Focused Upon	*f*.1.9				*f*.2.8				*f*.3.5				*f*.5.6				*f*.8				*f*.11				*f*.16			
	From		To		From		To		From		To		From		To		From		To		From		To		From		To	
	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in
INF.	22	6	Inf.		15	3	Inf.		12	2	Inf.		7	7	Inf.		5	4	Inf.		3	11	Inf.		2	8	Inf.	
50 ft.	15	6	Inf.		11	8	Inf.		9	10	Inf.		6	7	Inf.		4	10	Inf.		3	7	Inf.		2	6	Inf.	
25 "	11	10	Inf.		9	6	Inf.		8	2	Inf.		5	10	Inf.		4	7	Inf.		3	4	Inf.		2	5	Inf.	
15 "	9		45		7	7	Inf.		6	9	Inf.		5	1	Inf.		4	2	Inf.		3	1	Inf.		2	3	Inf.	
10 "	6	11	18		6		29		5	6	56		4	4	Inf.		3	5	Inf.		2	10	Inf.		2	1	Inf.	
8 "	5	11	12	5	5	3	16	10	4	10	23	2	3	11	Inf.		3	2	Inf.		2	7	Inf.		2		Inf.	
6 "	4	9	8	2	4	4	9	11	4		11	10	3	4	28	6	2	10	Inf.		2	4	Inf.		1	10	Inf.	
4 "	3	5	4	10	3	2	5	5	3		5	11	2	7	8	5	2	3	15	11	1	11	Inf.		1	7	Inf.	
3 "	2	8	3	6	2	6	3	9	2	5	4		2	2	4	11	1	11	16		1	8	18	3	1	5	Inf.	
2 "	1	10	2	2	1	9	2	4	1	9	2	5	1	7	2	9	1	6	3	2	1	4	4	2	1	2	8	

FOR THE EIGHTS: this handy depth of field table will be of equal value for all ½" lenses, whether the maximum speed is f/1.8, 1.9, 2.7 or 3.5.

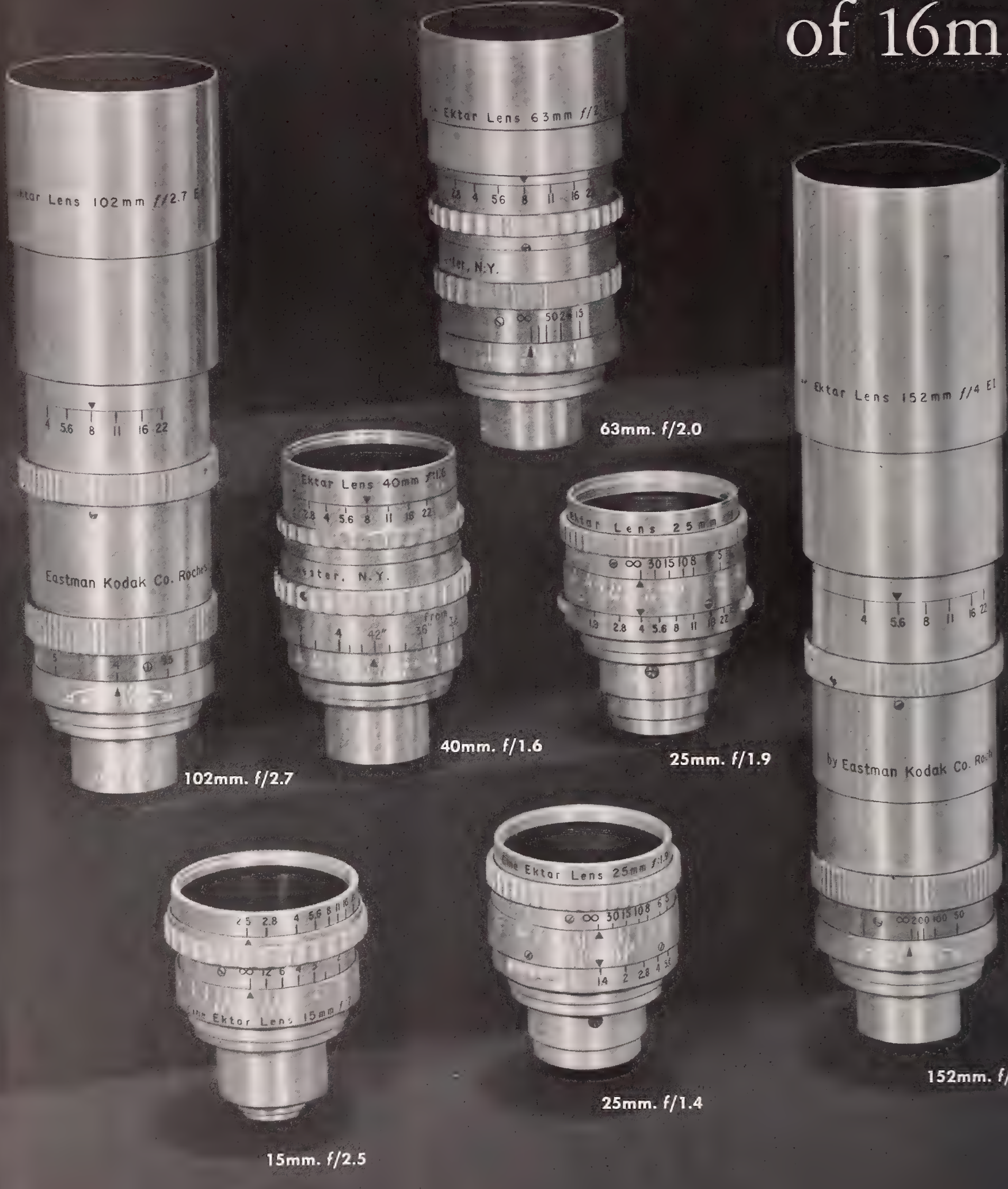
DEPTH OF FIELD TABLE FOR USE WITH THE *f*.1.9 (25mm.) FOCUSING LENS

Distance Focused Upon	*f*.1.9				*f*.2.8				*f*.3.5				*f*.5.6				*f*.8				*f*.11				*f*.16			
	From		To		From		To		From		To		From		To		From		To		From		To		From		To	
	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.
INF.	44		Inf.		30		Inf.		24		Inf.		15		Inf.		10	6	Inf.		7	7	Inf.		5	3	Inf.	
50 ft.	23		Inf.		18		Inf.		16		Inf.		11	6	Inf.		8	7	Inf.		6	7	Inf.		4	9	Inf.	
25 "	15	10	58		13	7	Inf.		12		Inf.		9	4	Inf.		7	5	Inf.		5	10	Inf.		4	4	Inf.	
15 "	11	2	23		10		30		9	3	40		7	6	Inf.		6	2	Inf.		5		Inf.		3	11	Inf.	
10 "	8	2	12	10	7	6	15		7		17	2	6		30		5	1	100		4	4	Inf.		3	5	Inf.	
8 "	6	9	9	9	6	4	11		6		12		5	2	17	4	4	6	33	7	3	10	Inf.		3	2	Inf.	
6 "	5	3	7		5		7	6	4	9	8		4	3	10		3	10	14		3	4	28	6	2	9	Inf.	
4 "	3	8	4	4	3	6	4	7	3	5	4	9	3	2	5	6	2	11	6	6	2	7	8	6	2	3	17	
3 "	2	10	3	3	2	9	3	4	2	8	3	5	2	6	3	9	2	4	4	2	2	2	5		1	11	7	
2 "		23		25		22		26		21		27		20		28		19		30		18		31		17		32

FOR THE SIXTEENS: the depth of field table above will serve equally well for all 1" lenses, whether maximum speed is f/1.8, 1.9, 2.7 or 3.5.

Kodak announces th

of 16mm


63mm. f/2.0
40mm. f/1.6
25mm. f/1.9
102mm. f/2.7
152mm. f/4.0
25mm. f/1.4
15mm. f/2.5

iggest news in the history

nd 8mm. movie optics . . .

A complete new series of Kodak Cine Ektar Lenses

Important news, indeed, for advanced movie workers—a series of standard, wide-angle, and long-focus lenses that are the finest ever made for 16mm. and 8mm. motion picture cameras.

Remarkably fast, superb in performance, and unmatched in ease and precision of use, these new lenses qualify in every way for the name, *Ektar*—Kodak's highest quality designation. The lenses meet the highest standards of definition and edge-to-edge sharpness . . . provide unmatched flatness of field. Even at their widest apertures, performance is outstanding. Aided by the unique optical qualities of Kodak rare-element glasses, they produce superb results throughout the full range of filming conditions.

Every internal detail of design contributes to the reduction of flare . . . to the transmission of a maximum of image-forming light: All glass-air surfaces of all elements are *Lumenized;* lens rims are blackened; mounts are corrugated; flanges are beveled. The results—excellent contrast, greater detail in shadow areas, pure colors, increased speed . . . *better movies!*

And for convenience and precision . . .

Aperture scales are widely and evenly spaced . . . integral depth-of-field scales show the exact range of good focus at all apertures . . . distance scales, more comprehensively graduated than ever before, make possible remarkably accurate focusing. And all lenses take Series VI Kodak Combination Lens Attachments, so that a single set of accessories economically equips the full complement of Kodak Cine Ektar Lenses.

Most 16mm. cameras accept all seven Kodak Cine Ektar Lenses . . . *many* "Eights" take four. See your Kodak dealer about equipping your camera with these finest of movie lenses.

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.

"KODAK" IS A TRADE-MARK

Kodak

AUTUMN ALMANAC

The golden prolog to winter, November is a month of frost and fire.

Filling the larder for seasonal spreads is always a delightful pastime.

The treats of the Thanksgiving table are among the brightest bounties of the season.

Old acquaintance can never be forgot so long as good fellows share the holiday hearth.

CINE CLIP

A scissors scenario with ready-to-shoot subtitles

THE chill, clear days of late autumn boast all sorts of lens catchers that you won't be able to pass up if you have a couple of rolls of color film up your sleeve—or odd shots from other years to work with.

The tawny landscapes just outside your city, mellow as a Breughel painting, set a good starting point for your November movie. Follow the first subtitle with a few mood shots, from which you can turn to the frost patterns traced on leaves and rooftops. Perhaps you can even find a crystalline cobweb before the morning sun has melted its beaded trimmings. You can't recapture the full essence of the season without a few frames showing some one from the family raking and burning leaves. Shoot the blue and drifting smoke with the low back lighting of late afternoon. The leaping flames of a campfire or the embers of a November sunset will also substantiate the first subtitle.

Take your movie camera along on those Sunday rambles to the roadside stands and country cousins. The glowing amber fruits of fall make good pickings for a tantalizing take; whether lush persimmons plucked from the tree or jumbo pumpkins in a rural mart, they will strike an appealing seasonal note. Scenes of the children scuffing about gathering nuts and Mother putting up jars of crimson cranberry sauce should be included. If you have scheduled a hunting trip, be sure to shoot your trophies a second time with the camera.

Mother's careful preparations for the Big Feed will remain more than just a gastronomic memory if you corner her in the kitchen and film all the preliminaries of turkey stuffing and pie baking. When the bird and side dishes are decked with garnishes, hold your appetite long enough to film them in closeup. Naturally, you will want to make several shots of the family at the table, beaming over the delicacies of the day.

After the meal is over, track down the family and guests for individual portrait shots. Thanksgiving is the occasion for family reunions in a good many homes, and you shouldn't miss the chance to round out your cine album. Tie up the day's doings with informal shots of the whole group, gathered about a card table or the fireside. Using the accompanying subtitles, you can have your film edited and titled for screenings during the Christmas holidays—an extra treat for Yuletide guests.

Cine-Clip Scenarios, a MOVIE MAKERS feature unique in the field of filming, present every needed picture part in one handy package.

Complete on this page are a lead title and the subtitles for a simple family picture. Printed with them are general suggestions for the subject matter treatment. These possibilities are elastic: you can edit in odd-shot and unused footage, or you can shoot new scenes to order, as you think best.

The area of the titles, including the surrounding rules, will be covered easily by your camera (8 or 16) when filmed at a camera-to-title distance of eight inches. Use a five diopter supplementary lens with fixed focus objectives. In use, clip out each title just outside the rule, paste it on a white card of suitable size for your titler and proceed as usual.

There are many easy ways of adding color to these captions. Simplest will be to water color or crayon in a colored border on each of the cards. Equally effective is to have the titles reversed on blueprint paper, thus creating clear white letters on a bright blue ground. Or, if you'd like to double expose these captions over relevant action scenes, reverse them this time in photostat, for white letters on a black background.

THE FAMILY FILM

Hints from Hollywood

Films International of America

REFLECTORS, even amid the glaring snow of the Alpine meadows, lighten the shadow side of this close shot from *Symphonie Pastorale*.

GALLIC MASTERPIECE

SYMPHONIE PASTORALE, a screenplay based on Andre Gide's *La Symphonie Pastorale,* adapted by Jean Delannoy and Jean Aurenche, filmed by Armand Thirard, directed by Jean Delannoy, music by Georges Auric, produced by Gibe and released by Films International of America, Inc.

Twenty five years ago, in the cruelly beautiful, snowy wastes of the Alps, Nobel prize winner Andre Gide conceived and wrote a tender love story in the form of a mountain pastor's intimate diary. With what must be described as inspired adaptation and direction, Jean Delannoy, one of France's great cinema creators, has translated the master's finely turned phrases and profound thought into a major triumph for the modern screen, adding a third dimension to the original without sacrificing the least subtlety of characterization or plot.

On location in Switzerland (at Gide's original scene) and on the sound stages in his Paris studio, M. Delannoy and his expertly chosen production crew and actors labored—with a keen awareness of their task uncommon in the film industry—to recreate the exact setting, mood and passions that inspired Gide's exquisite story of man's nobility and incredible stupidity.

Equally uncommon are the actors and actresses chosen for the demanding rôles of the piece—Pierre Blanchar as Pastor Martin; Michele Morgan as the pitiful and pitiable blind Gertrude; Line Noro and Jean Desailly as Martin's wife and son, respectively, who, unwittingly and unwillingly, precipitate the final inevitable tragedy.

Filmed in black and white, against the magnificent backdrop of the Swiss Alps, the setting was made to do more than merely furnish a background for the human drama. It became an integral part of the lives and emotions of the characters. The strength, beauty and dignity of the glittering peaks symbolize similar qualities in Pastor Martin, Gertrude and the others. The cold, the cutting wind, the tragedy awaiting a false step along the icy slopes become symbolic of the petty jealousies, vengefulness and hatred in the human spirit. Thus, the matchless camera work in this film was tightly bound up, as an integral part of the drama, with character delineation.

Aids for the amateur cameraman, to be seen in current theatrical films

NATURE BOY

THE BOY WITH GREEN HAIR, an original story by Betsy Beaton, adapted for the screen by Ben Barzman and Alfred Lewis Levitt, filmed by George Barnes, ASC, edited by Frank Doyle, directed by Joseph Losey, produced by Stephen Ames, a Dore Schary presentation released through RKO Radio Pictures.

A slow pan across a summer sky of cumulus clouds, upon which the credit frames are unobtrusively superimposed, and the singing of the haunting lyrics of eden ahdez's *Nature Boy* set the mood and tempo and indicate the theme of this warm and stirring appeal for understanding, tolerance and an end of war.

Hollywood's child prodigies are not often recognizable on the screen as either children or prodigies, being too precocious, too "cute." Occasionally, however, a truly unusual child is presented in a story as fresh and guileless as childhood itself. Dean Stockwell is such a child and *The Boy With Green Hair* is such a story.

Peter, the boy, tells his own tale, a poignant story of our present uneasy times. A war orphan, from whom the knowledge of his orphanhood is withheld, he is shunted from one unfeeling relative to another, awaiting, as he believes, his parents' return from abroad. The camera assists the narrative by means of flashbacks, giving the boy's childlike phrases visual imagery, seeing the events he relates through his own eyes.

RKO Radio

LOW ANGLES, artfully and effectively used in *The Boy With Green Hair,* suggest similar imaginative camera treatment to family filmers.

Aside from the interest every parent will have in the childhood problems expressed in the film, family movie makers should be greatly interested in the camera technique employed to show the world through the eyes of the child himself, in addition to the usual low angle shots to remind the audience of the child's smallness and innocence in the midst of adult situations.

The Clinic

TRICK EFFECT

An amusing and mystifying trick effect can be created by mounting a simple prism in front of one's taking lens, affixed so that movement of the prism mount will also revolve the focusing ring of the lens.

A short tubular mount is shaped for the prism, with the inner end of the tube just of a size to fit snugly around the lens focusing ring. In use, the lens is first set at infinity. The tubular mount is then positioned over the focusing ring so that objects seen through the prism will be upside down. The mount is now revolved through a half turn, thus righting the image and moving the focusing ring around to a 6 foot setting. The effect is of an upside down and out of focus image coming right side up and into focus.

MAURICE D. MINDEL
London, England

MOVEMENT AND FOCAL LENGTH

Well known are the abilities of a wide angle lens to increase the field of view from an unchanged camera position, and of the telephoto lens to decrease this field and therefore to magnify the objects appearing in it. The two lenses are often and quite rightly used for these effects.

Not so well known are the abilities of these same lenses to affect the apparent speed of objects moving from front to back on the screen. Here, the wide angle shows a marked ability in seeming to speed up these movements, so that a streamlined express train, let us say, rushes at you with dramatic effect. The telephoto lens, on the other hand, has the opposite effect of seeming to slow forward movement, often going so far as to simulate a moving camera shot as it holds off an advancing object.

NEAL DU BREY, ACL
Durban, South Africa

CRITICAL FOCUSING

Users of Bolex H cameras, either 8 or 16, may be interested in a gadget which we have devised for increasing the critical focusing power of the visual focusing device already installed on these cameras.

The device is superimposed on the eyepiece of the visual focuser, which is seen at right in the illustration. Mounted on it, in a Kodak Series V adapter ring, is a Series V Portra 3 plus accessory lens, all of which will fit over the edge of the eyepiece after only the slightest filing away.

Positioned on the camera, this arrangement will give a 3x magnification to the original image seen in the visual focuser.

TERRY MANOS, ACL
WILLIAM BERGER, ACL
New York City

BACK LIGHTED TITLES

For titles that really sparkle, here is a simple little trick which I have used recently to good effect in certain of my films.

First lightly sketch out the title letters on a sheet of opaque paper. Now insert the title card in your titler and focus the beam of your projector on the *back* of the card. Care should be taken that the projected frame of intense light does not extend beyond the edges of the title card, thus shining into the camera lens.

With the light beam adjusted, now prick perceptible pinholes in the outline of one letter at a time. The effect in the finished title will be that of an incandescent electric sign, with the letters sparkling and flashing on one by one.

ALFRED BURNLEY
London, England

CONTRIBUTORS TO *The Clinic* are paid from $2.00 to $5.00 for ideas and illustrations published.

Your contributions are cordially invited. Address them to: *The Clinic*, MOVIE MAKERS, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.

CRITICAL FOCUSING DEVICE, for use with Bolex H-8 or 16 cameras, is comprised of Portra 3-plus accessory lens mounted in Series V adapter ring. Unit fits on eyepiece.

EDITING AID

Regardless of the editing system one follows, it is essential that each detached scene be identified. Various methods have been suggested, such as writing on the base side of the film with a china marking pencil, using clips and pieces of paper, etc.

I have found the Avery Kum-Kleen adhesive labels excellent for the purpose. They have a rubber-type adhesive that leaves no mark, they can be used on either side of the film and can be written on with either pencil or ink. They are available in various sizes. I use the ⅜ inch size, since it just fits between the perforations of 16mm. film.

This also makes it possible to use these labels for temporary splicing during editing. If the film ends are trimmed and lined up on your splicer, one label affixed to each side of the film will produce a splice which passes readily through your editing viewer. In this way, an entire sequence or even reel of film can be lined up before the final cement splicing.

The Kum-Kleen labels should be available in most stationery stores. If not, they are a product of the Avery Adhesive Label Corporation, 41 Park Row, New York 7, N. Y.

H. BENNER HOEPER
Babylon, N. Y.

News of the Industry

Up to the minute reports on new products and services in the movie field

Kodak Cine Ektars

First introduced to amateur movies with the Cine Ektar 25mm. *f*/1.4, a complete line of these new formula, high aperture lenses is now announced by the Eastman Kodak Company.

The lenses in the new series range in focal length from 15mm. to 152mm. and in maximum speed from *f*/1.4 to *f*/4. The combinations are 15mm. *f*/2.5; 25mm. *f*/1.9; 25mm. *f*/1.4; 40mm. *f*/1.6; 63mm. *f*/2; 102mm. *f*/2.7, and 152mm. *f*/4. All are in focusing mounts; all may be used with recent 16mm. Cine-Kodaks with removable lenses (as well as with most 16mm. cameras of other make), while four of the new objectives (the two 25mm., the 40mm. and the 63mm.) may be used on many 8mm. cameras. In most cases, the lenses are fitted to cameras by means of adapters. No adapter of any kind, however, is needed to fit these lenses to the Cine-Kodak Special II.

Among the outstanding features of the Cine Ektars is the use of Eastman's new rare-element optical glass, Lumenized coating of all air-glass surfaces, blackening of the lens rims and barrel corrugations, and beveling of the flanges holding the lens elements. Lens flare is thus held to a minimum, stray light is trapped and a maximum of image forming light is transmitted to the film.

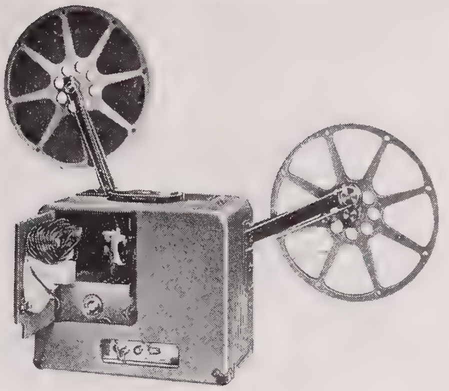
A new type of iris diaphragm, employing L-shaped leaves, gives a uniformly spaced exposure scale. Thus, equal rotations of the diaphragm ring alter the image brightness by the same proportion at both the wide and small ends of the aperture scale. An integral depth of field scale, showing the exact range of good focus at each aperture and at all distances, rounds out the Ektar's advances.

Fodeco 16

A 16mm. version of the Fodeco 8mm. projector is being marketed by Technical Devices Corporation, Roseland, N. J., at the low price of $99.50. The Fodeco 16 is self contained and features no gears, no sprockets and no film loop. Operating on either AC or DC, it is equipped with a 750 watt lamp and an *f*/1.6 two inch coated lens. The projector will accommodate 400 foot reels.

Ampro Compact

Economy and compactness are combined in the lightweight single-case Ampro Compact 16mm. sound projector, the dimensions of which are 15 by 21½ by 9¾ inches. The model incorporates the leading features of Ampro's Premier-20 projector—including silent and sound speeds, automatic rewind, lamp power up to 1000 watts and 2000 foot reel arms. Further information on the Ampro Compact may be had from Ampro Corporation, 2835 North Western Avenue, Chicago 18, Ill.



CONVENIENT feature of the Single-Case Filmosound projector is the speaker's ability to operate when swung out at right angles to the case. The speaker may also be removed for normal placement.

Neumade catalog

Neumade Products Corporation, 427 West 42nd Street, New York City, announces a new 16mm. film equipment catalog. The publication contains complete listings of Neumade items such as file and storage cabinets, film cleaning machines, editing and cutting tables, film racks, splicers, reels, cans and accessories. A request for the catalog, which is free, should be written on your letterhead.

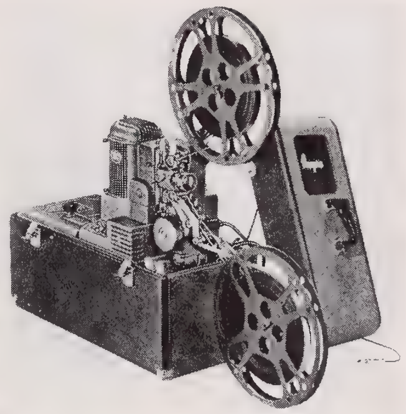
T/stop to movies

In a series of five lenses, ranging in focal length from a 0.7 inch wide angle to a 4 inch telephoto, the Bell & Howell Company has announced its first 16mm. movie lenses calibrated in the T/stop system. The combinations in this new lens line include a 0.7″ *f*/2.5; 1″ *f*/1.9; 2″ *f*/1.4; 3″ *f*/4 and a 4″ *f*/4.5.

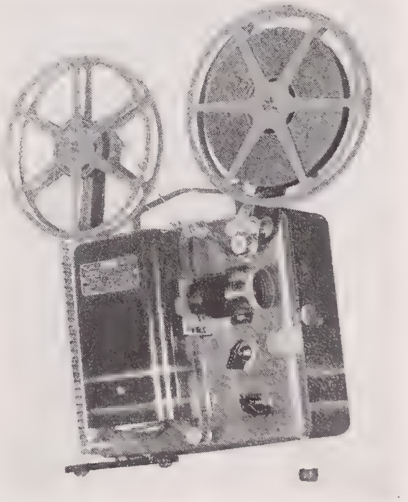
First introduced (September *News of the Industry*) on lenses for the Bell & Howell Foton (a 35mm. still camera), the T/stop system of lens speed designation is based on an actual measurement of the light transmitted to a photo- [Continued on next page]

B & H T/STOP LENSES, reading from left to right are the 2″ f/1.4, 3″ f/4, 1″ f/1.9 and the 4″ f/4.5. Not shown is the 0.7″ f/2.5 wide angle. Present lenses are for 16mm. cameras, but system will be extended to all Filmo objectives.

KODAK CINE EKTARS, first to bring the brilliant Ektar formula to amateur movies, are seen (l. to r. and down) as follows: 15mm. f/2.7; 25mm. f/1.9; 25mm. f/1.4; 40mm. f/1.6; 63mm. f/2; 102mm. f/2.7 and 152mm. f/4. All are for Sixteen; four can be used with Eight.



EASY to set up, with no parts to attach, the Ampro Compact projector has removable front and rear covers to aid servicing. Closed, the unit resembles a piece of luggage.



ABSENCE of all gears, sprockets and film loops lends simplicity to the Fodeco 16mm. projector. The model features the same styling as the Fodeco 8, introduced earlier.

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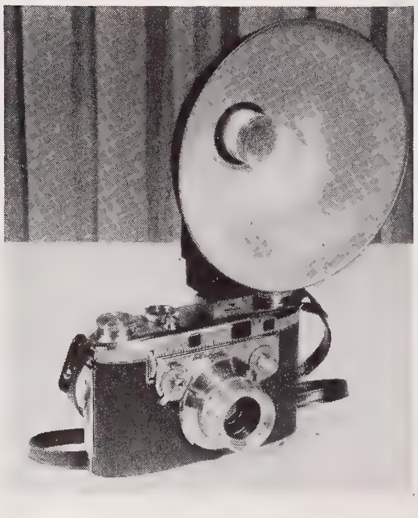
electric cell. By this method, say Filmo optical engineers, the several variables, such as type of glass used, number of air-glass surfaces and manufacturers' tolerances, which affect the mathematically arrived at f/stop ratings are done away with.

As soon as production facilities permit, all B & H and their Taylor-Hobson lenses will be measured in T/stops. The company will also make provision to recalibrate all of their f/stop lenses now in use.

Da-Lite fabric To demonstrate the quality of its screen surfaces, the Da-Lite Screen Company is offering free test samples of its Crystal-Beaded screen fabric. The sample swatch is protected by an informative cover that lists and explains the raw materials used in Da-Lite screens. Requests should be sent to Da-Lite Screen Company, Inc., 2711 North Pulaski Road, Chicago 39, Ill.

B & H Foton ready Selling for $700.00, including the federal tax, and hailed by its manufacturer as the most expensive camera in the 35mm. still field, the Foton is now being distributed by the Bell & Howell Company.

Most unusual of the Foton's features is one which derives from movies. This is a spring motor built into the camera's base which automatically advances the film, recocks the focal plane shutter and, at the touch of a control lever, moves fifteen frames intermittently past the shutter at a rate of four to five each second.



THE FOTON, Bell & Howell's entry in the 35mm. still camera field, features T/stop lenses and a built-in spring drive which makes possible 15 rapid-sequence exposures in 3 seconds.

Other refinements include a battery of T/stop lenses ranging from a 35mm. wide angle to an 8 inch telephoto, a superimposed image range finder, a two-segment light valve protecting the shutter and film when not in use and a built-in flash synchronizer. The Foton

MOVIE TITLES

Knight Metal Letters make professional titles of best theatrical quality. Easy-to-make titles help your movie tell a continuous story. Knight title letters can be used on any background; avoid difficult hand lettering and fuzzy results.

Special Offer: Set of any twenty-five letters in ⅝" beautiful Classic style for only $1 postpaid.

Write for your set today; money back guarantee.

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Very powerful 5½" (138MM) F3.5 coated. In our focusing "C" mounts fits 16MM cameras: Bolex Victor, etc. Sharp and color corrected.

We can adapt other cameras. Mailed insured with dust cap. Lined tubular dural case for this lens $5.75.

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Got a brand-new baby in your Christmas picture plans? R. V. Elms gives helpful filming hints from paternal experience in

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40 artistic backgrounds available to select from at no extra cost. No charge for Tinting Film Amber!

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Bass Camera Co.
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will accept either 18 or 36 exposure standard 35mm. film cartridges. The standard lens will be a Taylor-Hobson 2 inch T/2.2.

Sack productions Sack Television Enterprises, Dallas, Texas, has gone into production on a series of thirteen musical short subjects featuring Tommy Scott and his Hillbilly Jamboree for television distribution.

Single-Case Filmosound Light weight and extreme portability were Bell & Howell's major objectives in the development of the new Single-Case Filmosound, a 16mm. sound projector that weighs only 43¾ pounds. Illustrative of its convenience is a six inch speaker, mounted on a removable door in the side of the projector case, which may be swung out at right angles to the case and operated from this position.

A ten watt amplifier allows the substitution of eight inch, twelve inch or power speakers for the six inch speaker provided as standard equipment. Full details on the Single-Case Filmosound may be had by writing to Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill.

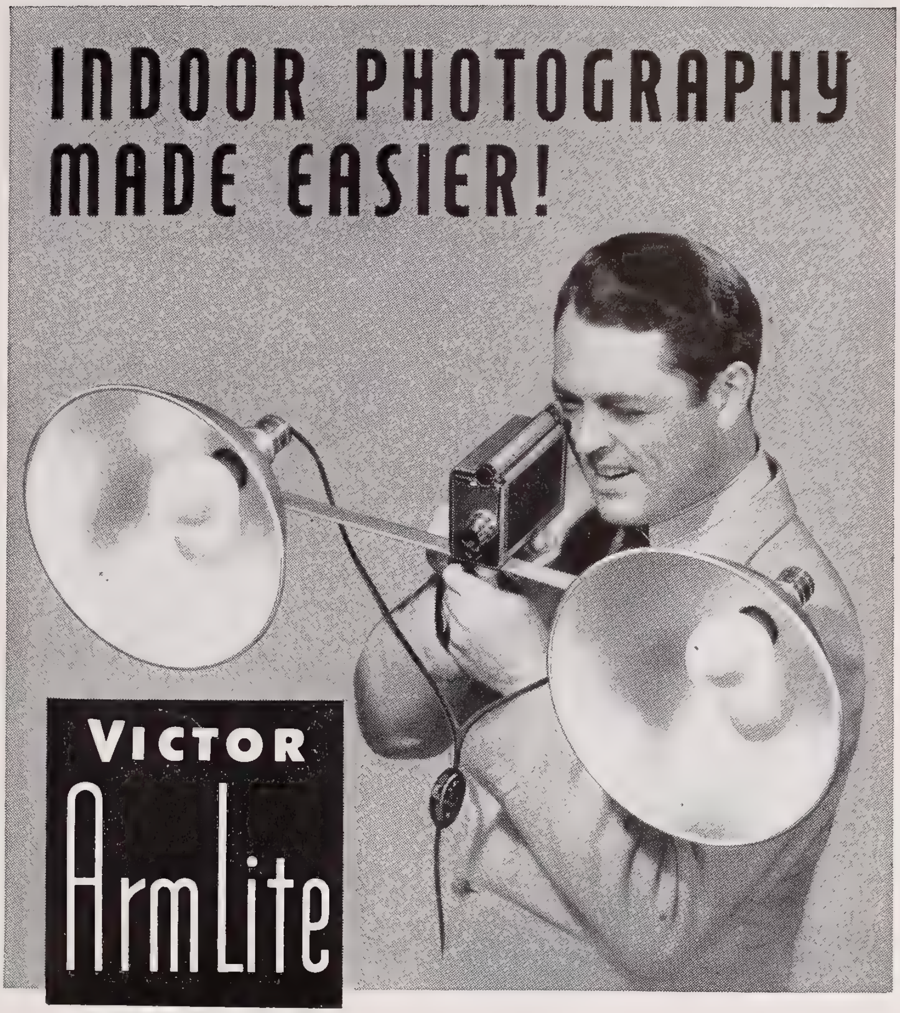
The Bell & Howell Company advertisement in our September issue contained an error which was not our fault, but which both Bell & Howell and we would like to correct.

A chart in the ad compared the Filmo Master projector with other 8mm. projectors as to screen illuminating power. Red bars were used to represent average illumination over the entire screen, and black bars to show screen illumination in the least bright corner.

An error in making the printing plates resulted in the black bars being superimposed on the red bars instead of below them. The red bars alone should have been as long as the red and black bars together.

SPLICER
AMPRO
SPLICER

RAPID operation and narrow splices are claimed for Ampro model 600 splicer, which is for 8mm. and 16mm. sound and silent film. The splicer is manufactured by Ampro Corporation, 2835 N. Western Avenue, Chicago 18, Ill.



MOST effective and economical camera mount for movie or still cameras. Assures adequate lighting on moving subjects because lights follow the camera.

Using two No. 2 Photofloods in Victor 11" reflectors, the ArmLite *equals the subject illumination of four RFL-2 lamps!* Cost of lamps is only 60c as compared with $3.80 for four RFL-2 bulbs. *No danger of overloading house circuits.*

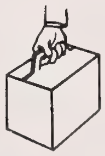
The ArmLite is almost one-half the weight of units using four RFL-2 lamps. Handy switch for both lamps. Camera mount reversible to allow proper positioning of camera. Equally effective for hand or tripod use. During and after use, ArmLite can be put down on any surface without scorching. Eyes and camera's lens are shielded from the light, giving easier operation and improved results. Available for immediate delivery. Sold only through photographic dealers.

$9 95 Complete

Send for **FREE** informative booklet on "How to Take Better Pictures Indoors."

ArmLite is compact, too!

Supplied in carrying case only 12 inches square. Reflectors easily detach from arm to nest closely; arm folds back at center.



For professional "modeling" techniques, use the ArmLite with one of the following Victor units:

No. 851—Mini-Boom Light, for exceptional versatility and wide range of positioning from floor to 10 ft. elevation. Weighs only 4¾ lbs... **$8 95** complete

No. 250—Clamp-On Unit with 11" reflector (for No. 2 lamps) . . . . **$4 70** complete

No. 611—Single Stand Unit with features of No. 250 and with 6½' stand, **$7 10** complete

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in Beautiful 35mm Kodachrome

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Safeguard your Film. Ship in FIBERBILT CASES.
400' to 2000' 16mm.

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NEW YORK CITY

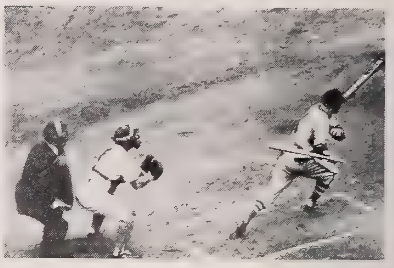
LATE RELEASES

Features and short subjects for 8mm. and 16mm. screens

■ *Pretty Women,* one reel, black and white, 16mm. sound on film, may be had from Sack Amusement Enterprises, Film Exchange Building, Dallas, Texas. Girls, music and Red River Dave are the ingredients of this western musical cocktail. It all goes down very harmoniously and, as the title implies, prettily.

■ *Code of Courage,* one reel, black and white, in two 8mm. and three 16mm. editions, including sound on film, is distributed by Castle Films, a division of United World Films, Inc., 445 Park Avenue, New York 22, N. Y. It is available through photographic dealers only. Johnny Mack Brown and Kirby Grant, well known Western stars, lend their talents to a short drama packed with action. Other Castle Films in which they appear are *Guntown, Western Honor* and *Lawless Frontier.*

■ *Tenting Tonight on the Old Camp Ground,* six reels, black and white, 16mm. sound on film, may be obtained from Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. The famed trio of Johnny Mack Brown, Tex Ritter and Fuzzy Knight are on hand during the building of stagecoach roads through the frontier west. Popular western music, provided by Tex Ritter and the Jimmy Wakely Trio, is featured in many sequences.



■ *All Star Baseball Game of '48,* one reel, black and white, is available in the five standard sizes from Official Films, 25 West 45th Street, New York 19, N. Y. The homers of Stan Musial and Hoot Evers, Johnny Sain's brilliant fifth inning strikeouts of Junior Stephens, Bobby Doerr and Hoot Evers, and Vic Raschi's masterful clutch pitching are the peak moments of this summary of the annual classic. Mel Allen narrates in the sound version.

■ *The Michigan Kid,* eight reels, in Cinecolor, 16mm. sound on film, is distributed by United World Films, Inc., 445 Park Avenue, New York 22, N. Y. Four demobilized cavalrymen (from the Civil War) make a pact to save a pretty heroine from tough outlaws in spite of herself. Rita Johnson plays the saved one, while Jon Hall, Victor McLaglen and Andy Devine are among the saviours and the villains.

■ *Here is the Gold Coast,* one reel, 16mm. sound on film, black and white, may be rented from British Information Services, 30 Rockefeller Plaza, New York 20, N. Y. This brief survey shows how West Africa is meeting the challenge of the modern world, with modern cities in contrast to a primitive hinterland.

Closeups—

WE NOW HAVE a report of the award winners in the fourth annual contest for amateur films conducted by the 101-year-old Mineola County Fair, of Long Island, N. Y.

Terry Manos, ACL, of New York City, was the grand award winner with *Vacation Highlights,* which also took first place in the travel and scenic class. Other blue ribbon class winners were George Mesaros, FACL, of Long Beach, in the story class, with *A Few Trees, Please;* Walter Bergmann, FACL, of Mount Vernon, in the pets and animals class, with *Young Fella;* Samuel R. Fass, ACL, of Brooklyn, in the newsreel class, with *Broadway Magic;* Arthur Gross, ACL, of Brooklyn, in the sports class, with *The Homestretch,* and Mr. Manos, in the miscellaneous class, with *Snow Scenes 1947.*

TERRY MANOS, ACL, center, and Mrs. Manos receive grand award at Mineola County Fair.

NEIGHBORHOOD NOTE: You could have pushed us over with a penwiper when, in the preparation of this month's copy for *The Clinic,* we found that two of the items, after traveling some 3,000 miles, came to us from next-door neighbors.

Here's the situation. That item on prisms called *Trick Effect* was penned by one Maurice D. Mindel, whose full address is 11 Raleigh Close, Hendon, London, N.W. 4, England. The item called *Back Lighted Titles* is by Alfred Burnley, and *his* address is 13 Raleigh Close, Hendon, etc., etc.

We are tempted to label this a close call, but will content ourselves simply with suggesting that our two correspondents get acquainted — if they aren't already.

ROY C. WILCOX, ACL, who addresses himself in this issue to hunt filmers with *Cameras Afield,* took his first wild life pictures (stills) in the Canadian bush at the age of twelve and

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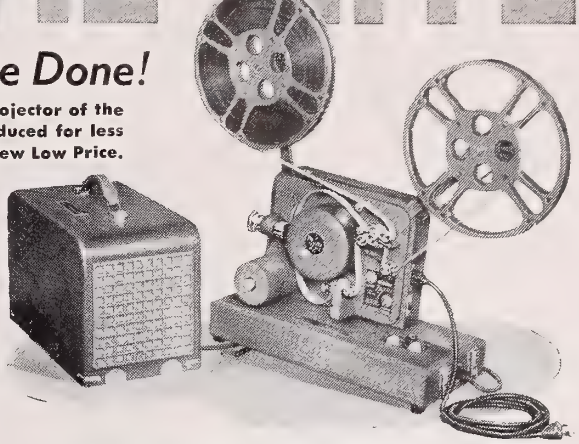

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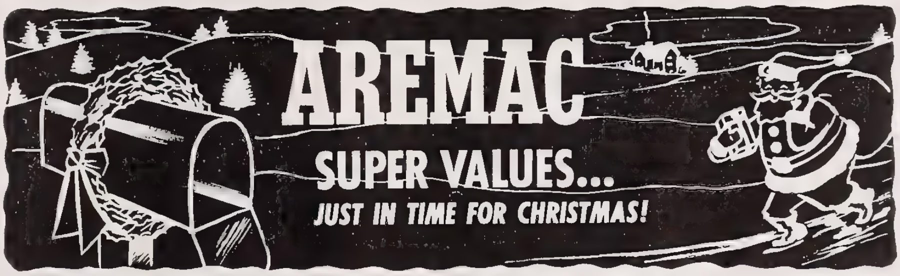
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JUST IN TIME FOR CHRISTMAS!

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1½" Bell & Howell Telate f/3.5 coated for all 8mm Cameras	$29.50
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7mm f/2.5 Wide Angle Lens for all 8mm Cameras	29.50
16mm f/2.5 Wide Angle Lens "C" mount	34.50

NEW 8mm CAMERAS

Bell & Howell Filmo Companion 8—f/2.5	$ 89.50
Bell & Howell Filmo Sportster f/2.5	102.61
Bell & Howell Filmo Sportster f/1.9	151.03
Bell & Howell Filmo Tri-Lens 8—f/1.9	205.39
Bell & Howell Filmo Tri-Lens 8—f/2.5	156.78
Bell & Howell Auto-8-Turret Mag. w/2 lens	296.22
Revere 88—f/2.5	77.50
Revere 88—f/1.9	104.50
Revere 99—Turret f/2.8	110.00
Revere 99—Turret f/1.9	137.50
Revere 70—Magazine f/2.8	127.50
Revere 70—Magazine f/1.9	155.00
Revere 60—Magazine Turret f/2.8	152.50
Keystone K-8 f/3.5	187.50

and many, many more too numerous to mention.

NEW 8mm PROJECTORS

Bell & Howell Filmo Master with case	$187.50
Bell & Howell Picture Master with case	262.00
Bolex Combination 8 & 16 with case	331.00
Eastman Kodascope 890A with case	185.00
Ampro A8 with case	168.00
Revere 500W	120.00
Keystone K-108	138.50
Keystone C-18	34.50
Keystone R-8	74.50

NEW 16mm CAMERAS

Bell & Howell Filmo Auto Load f/2.5	$186.67
Bell & Howell Filmo Auto Load f/1.9	214.08
Bell & Howell Filmo Auto Load f/1.5	265.13
Bell & Howell Auto Master Turret f/2.5	305.08
Bell & Howell Auto Master Turret f/1.9	332.50
Bell & Howell Auto Master Turret f/1.5	383.54
Bell & Howell Filmo 70-DA f/1.9	307.17
Bell & Howell Filmo 70-DA f/1.5	348.21
Revere 16 Magazine f/2.5	127.50
Revere 16 Magazine f/1.9	155.00

and many more not listed.

NEW 16mm PROJECTORS

Bell & Howell Filmo Diplomat with case	$273.30
Bell & Howell Showmaster with case	312.95
Keystone K-160	119.50
Bolex Combination 8 & 16 with case	331.00
Kodascope Sixteen 10—750W	119.15
Kodascope Sixteen 20—750W	245.00
Ampro Imperial with case	276.00

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GOERZ DOGMAR F4.5
The perfect speed lens, color-corrected, convertible. For news, sports, portraits, general work, color film.

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The apochromatic process lens, for color separation with perfect register in the final process; also for black and white commercial work.

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bought his first movie camera in 1923. It was the hand-cranked Model A Cine-Kodak, and we very much doubt if he got any grouse or filmed any pheasants with this ancient puzzle box. It was a good camera—but not quick on the trigger.

Of late years, Mr. Wilcox has contented himself with cine-hunting in his native State of Connecticut. His comprehensive study of the region's reptiles (*There's* a nice taste in subjects for you!) has been hailed by students of *Reptilia Squamata.*

Welcome to Dallas

[Continued from page 435]

STATE FAIR PARK

Now board one of these trolley-busses east-bound (any with *Fair Park* on the front will do) and head for one of the State's greatest show places, the grounds of the State Fair of Texas. By the time you read this, our annual October exposition will be over; but Fair Park offers several scenic spots as well as attractive buildings, even when there is no formal program in progress. The route, if in your own car, is east on Commerce Street to the park.

FOOTBALL AND FAME

First of all, you will want some scenes of the famous Cotton Bowl, home of grid classics followed by football fans throughout the nation. If you are lucky enough to be here on New Year's Day, you can catch the Bowl spilling over its sides with shouting, enthusiastic boosters. Competing will be the Southwest Conference champions and some team they select. Earlier, you might film Dallas's own Southern Methodist University team which meets Baylor University in the Bowl on November 27. Tickets will be scarce, however.

Symbolic of Texas's past, the Hall of State holds many historic documents and memorials of heroism. Shoot it from across the boulevard, with the sun at your back or right shoulder. You'll have to pan some to get the entire length of the structure. Now go to the lagoon in front of the Museum of Natural History. With the water, water lilies and tame ducks in the foreground and framing your footage with tree branches, you should get some beautiful scenes.

AUTO TOUR IN A.M.

So far, we've been thinking in terms of afternoon filming. A more detailed auto tour should start the next day.

From the Chamber of Commerce office proceed west on Commerce for two blocks, then turn right on Lamar. On your left shortly you will see Sanger Brothers, Dallas's first department store.

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Animation
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Make your own titles, plain or fancy. Letters lie flat, easy to use. Makes animated work fun. Full instructions.
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FINEST HOME MOVIE SELECTION
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Continue to McKinney Avenue, turn right and pass through Little Mexico, where hand-made gift items may be found. Turn left on Akard Street to Cedar Springs and right on Cedar Springs to Maple Avenue, then left.

TRIBUTES TO LEE

While on Maple, you may wish to picture the Stonleigh and Maple Terrace, two of Dallas's finer residential hotels. From Maple, continue to Turtle Creek Boulevard, turn right and go through Lee Park. Be sure your exposure is correct when you catch those frames of the splendid bronze statue of Robert E. Lee, dedicated by Franklin D. Roosevelt in 1936. Shoot from a low angle, with the blue sky as a background. Nearby, catch a few scenes of Arlington Hall, a replica of Lee's Virginia manor.

COUNTRY CLUB AND CAMPUS

Back on Turtle Creek, proceed to Armstrong Parkway, turn right one block to Lakeside Drive and along the latter to the Dallas Country Club for a brief sequence. Turn left on Beverly Drive to Preston Road, then at Mockingbird Lane, turn right to the campus of Southern Methodist University. Here, if time permits, you may wish to tour the campus. Back on Mockingbird, near the SMU grounds, get a view of the magnificent Highland Park Methodist Church, which houses the second largest congregation in Methodism.

MARSALIS PARK ZOO

Dallas is divided by the Trinity River. Oak Cliff, now a part of Dallas, is connected to the metropolitan area by five major viaducts and numerous streetcar lines. Whether depending on public transportation or your own car, you may find Marsalis Park Zoo interesting, especially if there are any children in the party. Sunset and Hampton streetcars will get you there. If you're driving, take the Houston Street viaduct from the Union Terminal to Zangs Boulevard, on which you will pass Cliff Towers hotel. Turn left on Colorado Boulevard to Lake Cliff, another of Dallas's beautiful recreation spots. Continue to Marsalis and turn right until you reach Marsalis Park Zoo.

From the zoo go west to Beckley Avenue and turn north to Commerce Street. Here is a good place to get a skyline view of the city. With three lanes of moving cars in the foreground,

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Let *continuous* music emphasize the mood of your film . . . give it better continuity!

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GRISWOLD FILM SPLICER

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WITH THE
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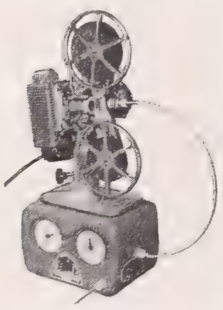
Easily attached to your present 8mm and 16mm projector, the Wilson Syncro-Meter enables you to synchronize sound to your pictures, post recorded on magnetic tape, wire or disc recorders.



$75.00

Detailed information upon request. Give your dealer's name and address, also make and model of your projector and sound equipment.

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a slow pan upward takes in the county courthouse system and the city's tallest buildings.

THE MOVIE CLUBS

If you're a casual visitor, this probably will be all or more than you'll have time for. However, any of the Dallas 8mm. Club's nearly fifty members will be glad to accompany you on further jaunts if you can schedule the tour outside of working hours. Just drop us a line in advance, addressed in care of Movie Makers, and your letter will receive prompt attention. And if you're a 16mm. enthusiast, you might like to write or call on Len Smith, Republic Bank Building, president of Cine 16 of Dallas. And finally, if you are here on the third Tuesday of a month, plan to attend the Dallas 8mm. Club meeting.

Here's looking forward to seeing you.

Fixed focus closeups

[Continued from page 434]

Unscrew the lens a quarter turn and run off five or six more frames, again following these by a few blank ones. Repeat this procedure until the lens mount has become completely unscrewed; this point, of course, is the near limit of your focusing ability. During this series of exposures, be sure to keep an accurate record of the number of turns the lens was unscrewed for each. A simple table is suggested.

Exp. No.	*No. turns*
I	0
II	1/4
III	1/2
IV	3/4
V	1
VI	1 1/4
Etc.	

When the test has been completed and the film returned from processing, set up your projector and screen. Then, armed with a pencil and a blank tabulation similar to the one below, prepare to take notes.

Exp. No.	*No. turns*	*Card in focus*	*Distance (inches)*
I	0		
II	1/4		
III	1/2		
IV	3/4		
V	1		
VI	1 1/4		

Project and examine each frame individually, with your projector set for "still picture." After reviewing the five or six frames common to each exposure, decide upon and record the number of the card with the sharpest focus for each exposure, that is, for each turned-out setting of the lens. Record also the distance the card was from the camera. If two cards are in equally sharp focus, average the distance between them.

When all the pictures have been examined and the table has been completed, you will probably find that the

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closest card had passed out of focus long before your lens was completely unscrewed. In other words, your camera is capable of focusing even closer than the closest card thus far pictured.

In this case it is advisable to repeat the calibration, beginning now at a farthest distance of 2 feet and spacing the cards 2 or 3 inches apart down to a distance only 3 or 4 inches in front of the camera. This will calibrate accurately the very near section of focal ability. It is not necessary, of course, to start over at zero turns. Whatever number of turns was required for a 24 inch focus is a good place to start.

After the second group of pictures has been reviewed and all data have been tabulated, plot a curve or graph of the points in sharp focus in relation to the number of turns of the lens required at each point. Join the points with a smooth curve.

The resulting graph may be used for all subsequent determinations of focus, regardless of diaphragm setting, since changing the aperture changes only the *depth* of field in front of and behind the sharpest point. Thus, for future filming, simply measure the distance from the camera to the object being filmed and read off the chart the number of turns to unscrew your lens.

On the curve plotted for my Wollensak 1 inch lens *(see diagram)*, the portion between the triangles (from 112 inches on the X axis to 1¾ turns on the Y) is the result of the first described test, with cards spaced at ten inch intervals. Because of the considerable front-to-back extension of the cards (approximately 2 to 9 feet) and to assure even illumination of this field, this test was run out of doors. This, because of the high light level, necessitated shooting at 64 frames a second to make use of the largest possible diaphragm. It proved to be an exposure of *f*/5. Although the maximum aperture of *f*/3.5 would have provided a still better test, the *f*/5 opening was maintained for consistency, on the second and closer test run under artificial light.

The results as pictured in my graph can, without any question, be used exactly as they stand by any other filmer using the 1 inch Wollensak. It even seems probable that they can be used with adequate assurance by filmers with *any* make of 1 inch lens—*so long as the pitch of the lens mounting threads remains the same.* On the 1 inch Wollensak they are 32 to the inch.

But it is fun to run your own tests, to plot your own graph and to establish your own calibrations for this kind of closeup filming. The results will add tremendous versatility to the inexpensive fixed focus camera. And what the closeups will do for the appeal of your pictures you really have to see to believe it!

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8 CLUBS 16

The people, plans and programs of amateur movie groups everywhere

LOS ANGELES 8MM. CLUB ladies' night competitors are all smiles before recent distaff film contest of this West Coast unit.

Milwaukee aids shut-ins Under the leadership of Mrs. Delylia Mortag, ACL, club president, members of the Amateur Movie Society of Milwaukee, ACL, have screened a number of their films for the entertainment of patients at Milwaukee Hospital.

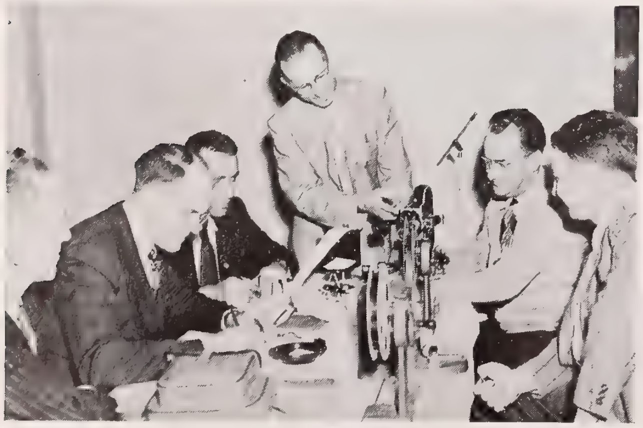
La Casa screens Members of La Casa Movie Club of Alhambra (Calif.), ACL, were presented with a varied and colorful program of films at a recent meeting, led off by *Utah, Wyoming, Montana and Down the Columbia River,* by L. M. Miller. This was followed by *California Beauties,* by W. E. Moore; *Big Game Hunting—Belgian Congo,* by H. F. Francis, and *Florida, Cuba and Isle of Pines,* by R. A. Battles.

Chicago homecoming The 1948-49 season of the Chicago Cinema Club got underway in mid-September with a New England historical travelog, *Land Of The Pilgrims' Pride,* by Norman Hallock. At the second fall meeting members enjoyed another travelog of a different sort when S. R. Benner presented *France and The British Isles.*

Indianapolis discussion Robert Long conducted an open forum on cinematographic matters at a recent session of the Indianapolis Amateur Movie Club, ACL. Filter factors, new stock splicing and special effects titling were some of the subjects covered.

Following the discussion, Mr. Long screened his 16mm. color film, *Hoosier Holiday,* to illustrate various points mentioned during the evening.

Niagara fetes new officers The first meeting of the Niagara Cinema League of Buffalo was designated New Officers Night, and an appropriate program of entertaining and informative films was offered for the pleasure of the club. *Thundering Waters,* a factual film about Niagara Falls by Waldo E. Austin, produced for the New York Central System, headed the program. The second offering was *Legend of Useppa,* presented through the courtesy of the Allegheny Ludlum Steel Corporation. Both films were in 16mm. sound Kodachrome. An instructional film, *How Lenses Are Coated,* completed the session.



TITLING AND EDITING were demonstrated at a late meeting of the Smoky Mountain Movie Club, in Asheville, N. C. Pictured (l. to r.) are A. C. Jayne, ACL, Robert Campbell, ACL, Charles Hampton, B. T. Behrens, ACL, O. R. Powell, ACL, and Z. K. Morgan, ACL.

Metropolitan opening The Metropolitan Motion Picture Club, ACL, in New York City, got off to a flying start for the new season with four stellar attractions by MMPC members. *My Day,* by Ernest H. Kremer, ACL, led the way, with *Trees That Grow In Brooklyn,* by Leo J. Heffernan, FACL, following. Walter Bergmann, FACL, showed his prize winning dog film, *Young Fella,* and Frank E. Gunnell, FACL, closed the program with *Colorado High Country.*

Minneapolis Aquatennial films Members' films of the Aquatennial were enjoyed at an early fall meeting of the Minneapolis Cine Club, ACL, with representatives of the Aquatennial committee on hand to give their opinions of the pictures.

Preceding the screening, Arthur Schwartz discussed the proper use of light meters, and members had the opportunity to have their own meters tested for accuracy.

Toledo is host Hans Lindstrom was a guest of the Toledo Cine Club recently and entertained members with some fine examples of amateur movie making in Sweden. A talk on film programming and television, as well as an informative fact film, *Filters And Their Uses,* rounded out the evening's events.

South Side plans Members of the South Side Cinema Club of Chicago are readying their vacation films from all sections of the country for early fall screenings.

Lilac Time and *Southern Scenes,* both by Stanley Sims, ACL, were presented at the initial session of the new season. At the second meeting a representative of Weston

Electrical Instrument Corporation gave an illustrated lecture on the care and use of the Weston exposure meter, with an open discussion following.

Philadelphia double feature

A recent meeting of the Philadelphia Cinema Club was divided into two main parts, the first consisting of an illustrated talk by patrolman Kirk R. McDaniel of the local Bureau of Police on the preparation and use of photographic evidence, including motion pictures, for court trials.

Sidney Malet showed his 8mm. Kodachrome film with wire recording of a cruise to Caracas, Venezuela, for the second half of the evening.

Albany fall schedule

A full and active program for members of the Amateur Motion Picture Society of Albany, ACL, was set in motion at the New York State capital with a guest showing of films from the Amateur Cinema Club of Buffalo, a demonstration evening devoted to the Norwood exposure meter and the screening of members' prize winning films of 1948.

Plans for the immediate future call for the annual Pittsfield Night, when the club hosts the Berkshire Museum Amateur Cinema Club, ACL; a titling and editing forum; a guest showing of films from the Denver Cinema League, and the Christmas party.

Flint outing

Members of the Flint (Mich.) Amateur Movie Club, ACL, were treated to a novel opening of the new season with a picnic supper at Flushing Park. Members' films made up the evening's entertainment.

Kansas City contests

The general film contest of the Kansas City (Mo.) Amateur Movie Makers, ACL, was concluded in July, with Dr. William Goodson, jr., ACL, and Clarence Simpson, ACL, tied for first prize in the 16mm. class. In the 8mm. class Dr. I. H. Goodson took top honors, while C. A. Stone, ACL, placed second.

Long Beach demonstrates

Local dealer representatives gave Long Beach (Calif.) Cinema Club members a varied and instructive demonstration of cameras and lenses at a late summer meeting. Use of the new Norwood Director meter was also explained, as well as reversal film processing.

Chile honored

At the last meeting of the board of directors of the Amateur Cinema League, Cine Club Amateur de Chile was designated extraordinary member of ACL. The club expressed its appreciation of

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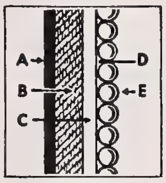

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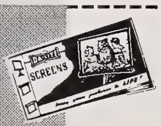

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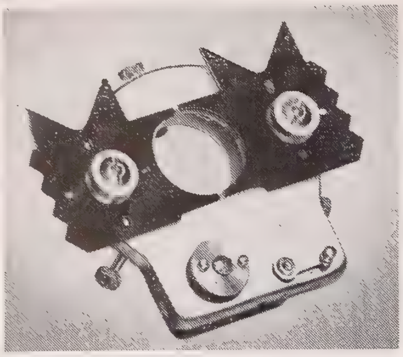

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this honor by devoting an entire recent issue of its bulletin to the event, with a full description of the services of the League.

New York 8's elect George Valentine, ACL, and Victor Ancona, ACL, have been elected to the operating committee of the New York City 8mm. Motion Picture Club, replacing Brit Boice and Fred Furman.

The program for the first fall meeting included *Ville Marie* and *Prevue*, by Mr. Valentine, and *A Bell Rings For Henry*, by Joseph F. Hollywood, FACL. The latter was accompanied by sound on wire, recorded by Ernest Kremer, ACL, who gave a short demonstration of the process.

Cameras afield

[Continued from page 431]

old Timberdoodle himself—lots easier to discover, as a 'cock will usually lie for a good dog until flushed by the hunter. Pictures may be taken among the birches if there is direct sunlight. But, again, it is wiser for the man with the camera to place himself outside in the clearing, hoping the bird will give him a shot.

Afternoon hunting for pheasants is much easier on the filmer and more productive of better pictures. They are found more in the open and they are slower getting off the ground. Here, in the open fields, is a good place to catch old Rex on point and later retrieving the bird to the gunner. I find the 15mm. lens good for such scenes, for its short focal length gives excellent depth of field.

Above all, be patient. One good sequence is worth the day's work. And if you don't get it the first trip, there's always a good excuse for another outing.

The three D's

[Continued from page 439]

this concern. For—and here is the simple crux of the problem—depth of field is *not* a fixed linear quantity. It is, on the other hand, an eminently variable distance, being affected at all times by three fundamental factors. Thus, knowing what one's depth of field will be under any given conditions—knowing, in other words, what will be in focus and what will not—becomes of prime importance to the focusing-lens filmer. Let's see how this knowledge is arrived at.

CONTROLLING DEPTH OF FIELD

The three variable factors determining depth of field are the following, not necessarily in order of importance: (1) the focal length of the lens used;

Table of Hyperfocal Distances in Feet

Lens Focal Lengths	*f.* VALUES									
	f.1.9	*f.2.5*	*f.2.7*	*f.3.5*	*f.4*	*f.4.5*	*f.5.6*	*f.8*	*f.11*	*f.16*
12½ mm.	11¼	8	7½	5¾	5	4½	3½	2½	1¾	
15 mm.		11¼	10½	8	7	6¼	5	3½	2½	1¾
20 mm.		26¼	24¼	19	16½	14	9¼	6½	6	4
1 inch	46¼	33½	30¾	23¾	20¾	18½	14¾	10¾	7½	5¼
1½ inch		75	69½	53½	46¾	41¾	33½	23½	17	11¾
2 inch	185	133	123	95	83	74	60	42	30	21
3 inch		300	278	214	187	167	134	94	68	47
4 inch		533	494	381	333	296	238	167	121	83
6 inch		1200	1100	857	750	667	536	375	273	188

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF MARCH 3, 1933.

OF MOVIE MAKERS, published monthly at New York, N. Y., for October 1, 1948.
State of New York.
County of New York, ss.

Before me, a notary in and for the State and county aforesaid, personally appeared James W. Moore, who, having been duly sworn according to law, deposes and says that he is the editor of MOVIE MAKERS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Amateur Cinema League, Inc., 420 Lexington Avenue, New York 17, N. Y.; Editor, James W. Moore, 420 Lexington Avenue, New York 17, N. Y.; Managing Editor, none; Business Managers, none.

2. That the owner is: Amateur Cinema League, Inc., 420 Lexington Avenue, New York 17, N. Y.; Membership corporation with no capital stock. President, John V. Hansen, The Shoreham, Washington, D. C.; Vice President, C. R. Dooley, 41 Oakland Place, Summit, N. J.; Treasurer, Ethelbert Warfield, 49 Wall St., New York, N. Y.; Secretary and Managing Director, Roy W. Winton, 420 Lexington Avenue, New York 17, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as a trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as stated by him.

JAMES W. MOORE, Editor.

Sworn to and subscribed before me this 21st day of September, 1948. (My commission expires March 30, 1950.)
ELIZABETH HEROLD, Notary Public.

(2) the size of the aperture used on that lens, and (3) the distance focused on by that lens. Luckily for the intelligent cameraman, the effects on depth of field of each of these three factors is always the same. Thus, by knowing what these effects will be, he can, to a large degree, use them to control depth of field to his own advantage. In general, these effects can be defined in the following statements.

(A) The longer the lens focal length, the shorter the depth of field—aperture and distance focused on remaining equal.

(B) The wider the aperture used, the shorter the depth of field—lens focal length and distance focused on remaining equal.

(C) The closer the distance focused on, the shorter the depth of field—lens focal length and aperture remaining equal.

DEPTH OF FIELD TABLES

A general knowledge of these three rules controlling depth of field will enable any amateur filmer to approximate the focal effect he may desire for any given scene. For example, if extreme depth of field is indicated, the cameraman will work toward it by using his shortest focal length lens, the smallest aperture possible and by focusing as far out on the field as is feasible. If, on the other hand, a shallow depth of field is called for—say to blot out an unsightly background—the filmer will use a long lens, a wide aperture and a close focal setting.

But these effects need not be approximated, nor does depth of field under any combination of conditions need to be guessed at. For the cumulative effects of our three controlling factors can be computed mathematically and with exactness. The results of these computations—available for lenses of all standard focal lengths and maximum apertures—are known as depth of field tables. A number of those most commonly used are presented in this discussion. Let us examine one (say for the 25mm. *f*/1.9 lens of the 16mm. camera) and see how it bears out the general rules stated under (A), (B) and (C).

USING DEPTH TABLES

Take rule (A) first—the one which states that the longer the lens focal length, the shorter the depth of field. Although space does not permit publishing a comparative depth table for a telephoto lens, we can quote from it to show how the principle works. Let's take the 3 inch *f*/4.5, a standard for 16mm. cameras, as an example.

Begin with the aperture *f*/5.6 (the first one common to both lenses) and

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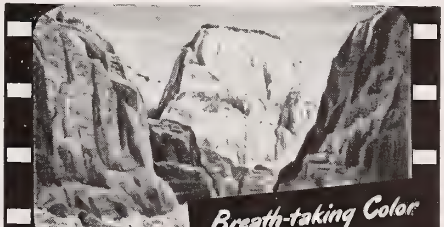

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THE SOUL OF WIT

THERE is a man just up the street from us here in New York who makes publicity movies for one of the country's major railroads. It is his job to persuade people through pictures to travel on his company's trains, to take vacations at his company's resorts, and to ship freight on his company's freight cars.

His production resources, judged by amateur standards, you would call unlimited—three Cine-Specials, twelve assorted lenses, three tripods, four action viewers and so on. He buys lighting units by the case and industrial Kodachrome by the carton. But he has yet to make a movie longer than 800 feet—just twenty four minutes of sound screen time.

This same movie maker once wrote an article for this magazine entitled *Enough Is Too Much.* In it, among other trenchant comments, he remarked: "There are many potentially fine industrial films in use today which must be backed by expensive distribution plans simply because they are too long—and therefore not in popular demand. Today a good film will distribute itself."

The twenty-four minute films which our friend makes are doing just that. He has 100 prints of a film on Niagara Falls, 150 prints of a picture on New York City, in constant distribution—and more are always in demand. His films are seen by hundreds of thousands of pleased patrons yearly—and it doesn't cost his company a red cent.

The moral? Perhaps we had better let you draw it yourself. Suffice it to say only that these lines are being written as the Ten Best contest closes.

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with a focal setting of 6 feet, also common to both. On the 1 inch lens the depth of field extends from 4 feet 3 inches to 10 feet; on the 3 inch it shrinks to 5 feet 9 inches and 6 feet 3 inches. Or, at the same aperture, let's move out to the extreme focal setting of infinity (inf.). Now, our 1 inch table tells us, the depth extends from 24 feet to infinity, while on the 3 inch the range is limited at 134 feet to infinity.

Now rule (B)—which posits that the wider the aperture used, the shorter the depth of field. We need only one table for this test—that of the 1 inch *f*/1.9 lens. And, so as not to seem to weight the results, we'll take an average focal setting of 25 feet.

At maximum aperture of *f*/1.9 the table shows us a depth extending from 15 feet 10 inches to 58 feet. Closing down only a single stop to *f*/2.8 immediately stretches the near limit to 13 feet 7 inches and the far limit all the way to infinity. Infinity, of course, will remain the far limit as the aperture gets increasingly smaller—but the near limit of acceptable focus keeps moving in. Even at *f*/8, a common stop for color exposures, it is already at 7 feet 5 inches, just half the 15 feet shown at *f*/1.9.

Rule (C)—the one which says that the closer the distance focused on, the shorter the depth of field—works with the same inexorable progression.

Take the 1 inch *f*/1.9 lens wide open. Focused at 2 feet, the depth of field is a shallow 2 inches—from 23 to 25 inches. Focused at 50 feet, it soars to an extension of 23 feet to infinity. The same amazing changes will be noted at any aperture, although the spread becomes greater the more we stop down (rule B). At *f*/16, for example, a focal setting of 2 feet delivers a depth of 17 to 32 inches, while at a 50 foot focus the field extends from 4 feet 9 inches to infinity.

These examples, and the tables reproduced with this discussion, should be more than enough to show the workings of depth of field with the focusing lens. What, now, of the fixed focus unit?

HYPERFOCAL DISTANCE

It is with the fixed focus lens that our third function of photo-optics—hyperfocal distance—comes into its own.

To understand its meaning fully, we should understand first that the far limit of sharpness of the fixed focus lens, no matter at what aperture it is used, *always* reaches to infinity. It is because of this fact that hyperfocal distance is primarily important to the fixed focus objective.

For, hyperfocal distance is defined as that point in acceptable sharpness which is nearest to a fixed focus lens—or to a focusing lens focused on infinity. With either lens the depth of field will now extend from this point (the hyperfocal distance) outward to infinity. However, since depth of field tables can be computed for the focusing lens at *all* focal settings, but cannot for the fixed focus unit because of its single, universal setting, it immediately becomes clear why a table of hyperfocal distances is more important to the latter lens. It tells you how close you can get.

Such a table of hyperfocal distances, covering all lenses from the ½ to the 6 inch, is reproduced with this discussion. It will be seen at once that the point of hyperfocal distance varies with any given lens according to the aperture used—moving closer to the lens as the aperture grows smaller. This extension of the near limit of sharpness will hold good for both focusing and fixed focus objectives.

There is, however, one further advantage to be found in hyperfocal distance figures—but it can apply to focusing lenses only. It is this. If a focusing lens is now focused at the hyperfocal distance figure (for a given aperture), the near limit of sharpness then moves in to a point one half the hyperfocal distance from the camera. With the far limit of sharpness still remaining at infinity, the lens has now reached its extreme range of definition.

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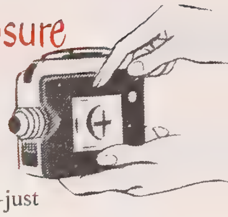

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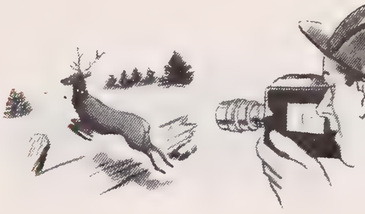

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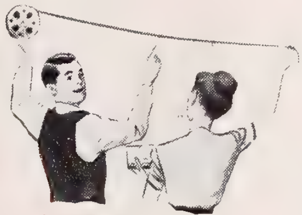

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MAGAZINE 8

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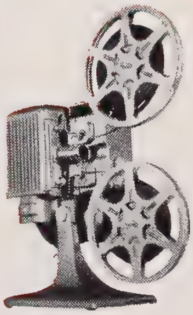

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Advertising Manager

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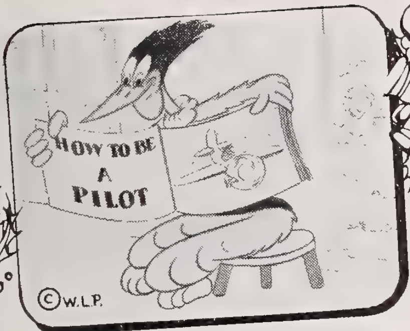
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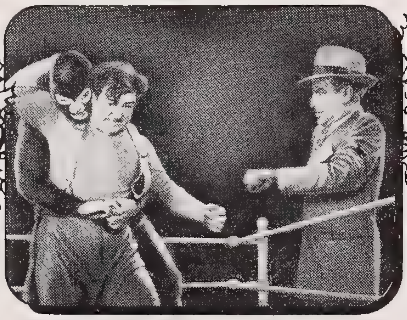

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Closeups—What filmers are doing

One thing a great many competitors in the Ten Best contest tend to forget is that there are available only a relatively small number of honors—compared to the great number of competitors.

We could, of course, easily increase the number of alleged honors. We might, for example, set up awards for the first, second and third-best "End" titles. We might give mentions for the five fanciest labels on the reel cans, or commendations for the six simplest musical score sheets.

But we doubt if you, the competitors, would welcome these translucent sops to understandable disappointment. As things are now, when you place among the Ten Best or receive an Honorable Mention, you *know* that your film is good. For you know that *your* good film has won through against countless others—almost equally good—and that only in the end were these others dropped from competition.

It is these latter pictures—these good ones which were finally excelled by ones still better—that we now honor.

RICE GROWING in Java is the subject of *Padi*, by C. J. Bulte, ACL, of Amsterdam.

Travel, as usual, was a subject of premier popularity, with our National Parks coming in for their usual share of attention. Roy A. Whipple, of Chicago, came through with a couple—*September in the Scenic West* and *Scenic Playgrounds of Utah and Arizona*—both of them marked by competent camera work and pleasing compositions . . . Edmund Rushmore, ACL, of Lake Worth, Fla., called his holiday record *Vacation Days in Yellowstone National Park,* while Oscar Keller, ACL, of Teaneck, N. J., took a fanciful look at The Badlands, Grand Canyon and Yellowstone in *It's An Upside Down World.*

Moving north across the border, W. A. Levett, ACL, brought back to his home in Hartford a fine, subdued place study called *Le Gaspé* . . . Terry Manos, ACL, of New York City, was hot on his heels with *Vacation Highlights,* a whirlwind, five-day safari to Quebec and environs, while Clarence W. Simpson, ACL, starting from Kansas City, went northwest to the wonderlands of Banff and Lake Louise for his *Canadian Holiday.*

Going still farther afield, LeRoy Segall, ACL, of Milwaukee, mixed card games with travel to produce *Ginning Through Guatemala* . . . Esther S. Cooke, ACL, of Albany, was content to cover the Wordsworth country simply, with a moody and sometimes magical *The Lake District* as the result.

SONJA HENIE, in a radiant closeup from film by A. H. Elliott, ACL, of Chicago.

Domestic didos were a close second to these footloose features. Clyde S. Driscoll, with his *Christmas In Texas,* made it clear that Dallasites take the Yuletide season as big as they do all other activities in the Lone Star State . . . Up in Weir, Kansas, Frank C. Barney, ACL, brought a bag of camera tricks to the aid and effectiveness of his *Magic Christmas.*

From Carl D. Frazier, ACL, came *A Sunday Evening at Home,* a fine record of high jinks amid a robust family in the Windy City . . . Harry Williamson, of Belleville, N. J., reversed the usual order of family fun with *Father Takes Over,* a pleasant comedy of paternal errors, while A. Gordon Davis, ACL, of Meriden, Conn., took on the entire population of a small Connecticut village as his film family in *Sheepscot Picnic,* a community Fourth of July party.

Victor Ancona, ACL, on the other hand, limited his cast to the familiar Boy-Meets-Girl combination, presenting, in *Time To Remember,* a sensitive but ultimately frustrated study of courtship. A sympathetic musical score and narrative, recorded on magnetic tape, added to the film's appeal.

WOODEN INDIAN adds human interest to *Le Gaspe*, by W. A. Levett, ACL, of Hartford.

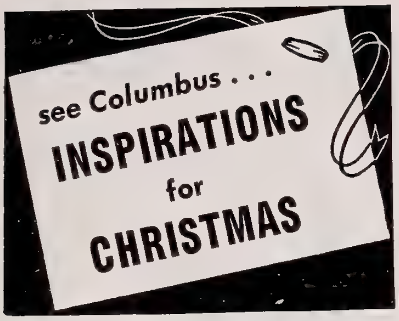
Indoor ice shows continue to be a challenge to some amateur cameramen, despite their tendency to be essentially non-cinematic subject matter. Arthur H. Elliott, ACL, of River Forest, Ill., competently and completely recorded every action in every act for his *Sonja Henie and Her Hollywood Ice Review,* running 2400 feet of 16mm. color . . . F. W. Dibble, ACL, of Chicago, studied the same show attractively in 600 feet to comprise his *Sonja Henie,* accompanied by music on magnetized tape.

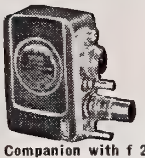
Among the more unusual subjects seen this year were two scientific studies by Harold Warner, ACL, of Santa Ana, Calif. Featuring, for the most part, extreme closeup work with telephotos and lens extension tubes, these were *Gems of Silk* and *Friends and Foes of the Citrus Grower.* The first, as its name suggests, pictured the life cycle of the silk worm, while the second was a well handled treatise on the insect pests which bedevil the citrus rancher.

Less specialized in technical treatment but almost equally unique in subject matter were *The Lady and The Lion,* by LeRoy Hansen, ACL, of Salt Lake City, and *Blue Horizon,* by Walter F. Chappelle, jr., ACL, of Rochester, N. Y. . . . In the former, one follows the daring adventures of a lady archer, in the wilds of Utah, as she stalks a cougar to his death with bow and arrow. Mr. Chappelle, on the other hand, takes to the wild blue yonder for his adventures in recording ably from the air the city of Milwaukee.

MOTHER was hearty in *A Sunday Evening At Home*, by Carl Frazier, ACL, of Chicago.

Besides the three foreign films which received honors—from England, Holland and Australia—entries from overseas were uniformly attractive. Of especial pictorial appeal was *Padi,* a study of rice growing in the Dutch East Indies, by Cornelius J. Bulte, ACL, of Amsterdam, and *Med Filmkamera Innover Vidda,* a mountain outing record by Mathie Kvaerne, of Oslo, Norway.





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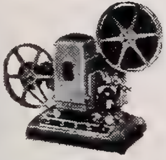

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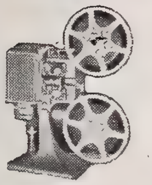

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102mm f 2.7 Lumenized	96.25
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Cine Ektar 25mm f 1.4	233.33

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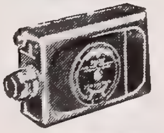

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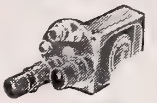

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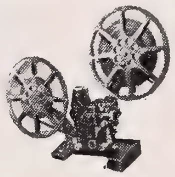

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WILLIAM B. LAUB

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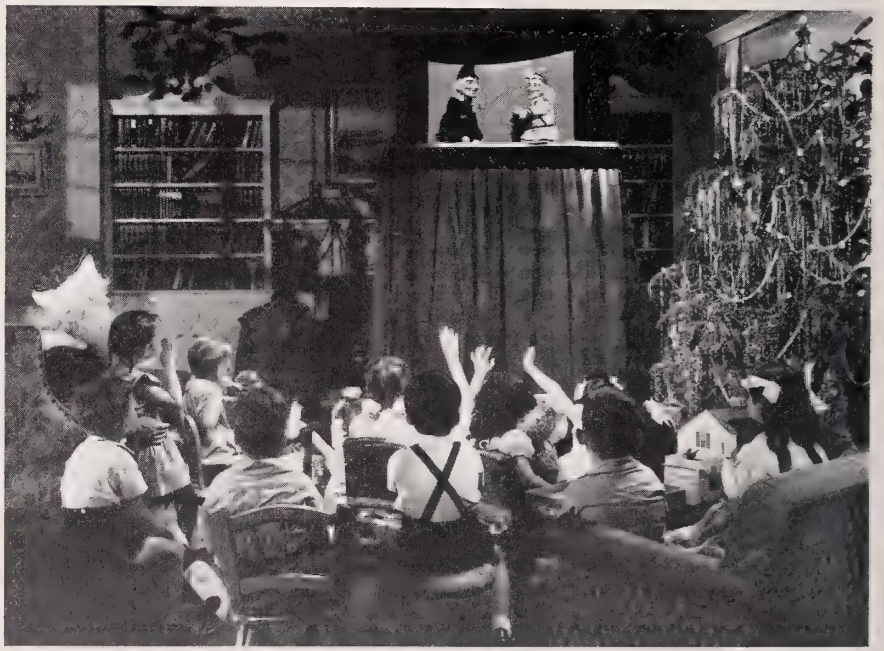
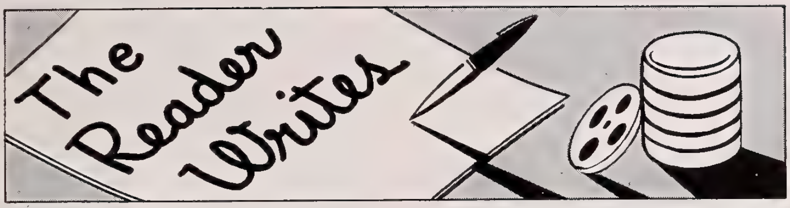
Such was the problem facing producer Eugene W. Castle, director Don Hancock and an unidentified but heroic cameraman in the production of *Santa Claus's Punch and Judy*, a Castle film now on the shelves for Christmas party screenings. In it, no less than fifteen assorted youngsters comprised the audience for an old fashioned Punch and Judy show. Strong men have quailed at less.

For, although all of these budding thespians were students in a school for acting, they proved to be children first and actors afterward. The immortal Punch and Judy, traditional holiday playfare since the 17th Century, was fresh and entrancing to them as to children of all ages.

The subject, being basically pure pantomime, is ideal for movies, either silent or sound on film. The Castle version goes back to the authentic cast of puppet players, including—besides the embattled Punch and Judy—the pussy cat, alligator and the monkey.



PUNCH AND JUDY, the embattled puppet players who have enchanted children for centuries, are an equal success with this mob of moppets from a professional school of acting.



This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes,* MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

REASON FOR SUBSCRIBING

SIRS: I am enclosing my check in renewal of my subscription to MOVIE MAKERS. I want you to know that I do not have a very high opinion of those who say there is too much advertising. The advertising is one big reason why I am subscribing for another year.

As a matter of fact, I recently sold my old equipment, and now I am following your advs for new items. Maybe those who don't like advertising are "old timers" who never want to modernize their old equipment. I am with those who want to follow the progress.

Also, I want to say that your Equipment Surveys are of great help in this matter. For me, each survey is worth more than the price of a year's subscription.

WILFRID MORIN
Montreal, P. Q.

FREE FILM REVIEWS

DEAR SIRS: I want to know why you have discontinued the *Free Film Reviews* in your magazine. Is there any information available on this?

WILLIAM FRASER
Denver, Colo.

The Free Film Review column was dropped from MOVIE MAKERS because person-to-person surveys showed that, the majority of the pictures being 16mm. sound on film, the column served only a small minority of our readers. However, data on free film sources can be obtained in the *Directory of 16mm Films,* published by Victor Animatograph Corporation, Davenport, Iowa.

MEMBERSHIP BUTTON

DEAR ACL: I have one suggestion to make. Is it not possible to send all members of the Amateur Cinema League a membership pin or button to wear on our lapels so that whilst traveling around filming we could spot other members of the club?

PHILIP LALONDE, ACL
Toronto, Canada.

What do other ACL'ers think of member Lalonde's suggestion?

SMALL WORLD DEPT.

GENTLEMEN: It was my pleasure to make movies of the Inter-Tribal Ceremonies of the Indians at Gallup, N. M., during the past summer. While there I saw a tall blond gentleman shooting the parade across the street from me, and later I saw the same man in the hotel dining room.

Since he looked like someone I had seen at the Los Angeles Cinema Club, I introduced myself and he turned out to be none other than John V. Hansen, president of our Amateur Cinema League.

This was his sixth visit to the Indian ceremonials. Would not an article from him on shooting this Gallup show be in order?

ANDREW G. OREAR, ACL
Los Angeles, Calif.

It would indeed! We've made a note of it for next summer's travel schedule.

ANOTHER FADING GLASS

DEAR EDITOR: In reply to the question of T. J. Wilson, ACL, about making a fading glass, here's the way I did it.

Take a strip of optically clear glass 2 by 8 inches and have a commercial artist spray it with an air brush. On mine, we began the opaque section at the center and graduated to clear glass at both ends, thus making it possible to move either way.

MORRIS VIC ROSSON
Fort Lee, N. J.

THE GOLDEN RULE

DEAR MOVIE MAKERS: It is with great pleasure that I have read the article, *Tourist Tips On Mexico,* which appears in our MOVIE MAKERS for the month of October.

And I say it is with pleasure because of the author's words in the second paragraph, which I quote: "You may film anything in Mexico today save objects of military importance and isolated scenes of poverty which may create an unfair and one-sided picture of Mexican economy. *On this latter point, let your own sense of decency and democracy be your guide.*"

We Mexicans always welcome visitors, and we all strive to help a foreigner find his way, order his meals and so on. But at the same time we are deeply hurt when they do not appreciate our efforts, when we hear them talk scornfully of our country or when American magazines write about Mexico as a land of thieves and beggars.

Last but not least, let me tell you that the picture which you identified as the cathedral of Mexico City is the

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38mm Kodak Tele f2.5 for 890 Mag. Cine Kodak	56.58
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½ in. Wollensak Raptar f1.9	55.42
½ in. Elgeet f1.9 Fixed Focus	36.10
1 in. Wollensak Tele f2.5	49.88
1½ in. Hugo Meyer Trioplan f2.9	69.00
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1½ in. Elgeet Tele f2.5	56.60
1½ in. Wollensak Tele f3.5	55.42

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15mm Kodak f2.7—Kodak Mount	$ 65.33
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15mm Yvar f2.8 "C" Mount	$ 78.75
17mm Wollensak Raptar f2.7—"C" Mount	55.42
1 in. Kodak Ektar f1.4—Kodak Mount	233.33
1 in. Wollensak Raptar f1.5—"C" Mount	92.75
1 in. Kern Switar f1.4—"C" Mount	183.75
1 in. Kodak f1.9 "C" Mount	64.17
2 in. Elgeet f3.5 Fixed Focus—"C" Mount	36.90
2 in. Elgeet f3.5 Focusing—"C" Mount	52.30
2 in. Kodak f1.6—Kodak Mount	110.83
2 in. Kodak f3.5—Kodak Mount	55.42
63mm Kodak f2.7—Kodak Mount	75.83
3 in. Hugo Meyer Trioplan f2.8—"C" Mount	98.00
3 in. Wollensak Raptar f4—"C" Mount	63.34
3 in. Kodak f4.5—"C" Mount	56.00
3 in. Elgeet f2.9—"C" Mount	64.30
3 in. Yvar f2.5—"C" Mount	128.34
102mm Kodak f2.7—Kodak Mount	96.25

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Shrine of Our Lady of Guadalupe in Villa Gustavo Madero, a suburb of the capital. I am enclosing herewith a photograph of our cathedral which, in its style and magnificence, ranks with any in the New World.

American Photo Supply

I will be more than gratified if you could publish this letter, since it may help toward future friendly relations between our countries.

Ernesto Pacheco, ACL
Mexico, D. F.

Movie Makers regrets the inaccurate cathedral caption and is happy to picture herewith the truly splendid cathedral of Mexico City . . . As for friendly relations —which we are *for*—wouldn't the Golden Rule be a good general guide?

LIKES ACL BOOK

Dear Sirs: I would like to take time out to tell you how happy I am in receiving my copy of *The ACL Movie Book.* I have been in the hobby since 1940 and have read a lot of books on the subject. But your volume certainly has the New Look in solving problems for the amateur movie maker.

I am glad to be a member of the ACL.

Griffin A. Greenert, ACL
Akron, Ohio

Questions AND Answers

Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers,* c/o Movie Makers.

ZOOM SHOTS

Dear Movie Makers: I have been hearing a lot of talk lately about "zoom shots," "zoom lenses" and the like, and there seem to be varying ideas as to what these terms really mean. Can you give us your ideas on the subject?

Arthur G. Laurentz
St. Paul, Minn.

Broadly speaking, a zoom shot is any scene in which the camera either seems to or actually does move rapidly toward

or away from a subject, to create an uninterrupted change from full shot to closeup or vice versa.

If the camera actually *does* move, the zoom shot has been made from a dolly or camera crane. If it does not, the scene was filmed with a zoom lens. This latter is a multi-element optical system, the individual units of which can be moved in relation to each other while filming, thus creating a zoom shot by the progressive change in the lens focal length.

THE SWAP SHOP

In this column MOVIE MAKERS offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop*, c/o MOVIE MAKERS.

UNITED STATES FOR EUROPE

DEAR MOVIE MAKERS: I am anxious to get some fill-in shots for my daughter's European travel pictures, and would like to contact 16mm. filmers in the following cities: Paris, Nice, Luxembourg, Brussels, Copenhagen, Stockholm and Oslo.

I have American footage from which they may have first duplicates, or perhaps I could send them other things of interest instead.

A. THEO. ROTH, ACL
140 Paraiso Place,
San Francisco, Calif., U.S.A.

ROBIN'S NEST NEEDED

DEAR SWAP SHOP: I am interested in contacting a fellow movie enthusiast who has some good 16mm. Kodachrome closeups of a robin's nest in a tree.

I will either shoot footage he needs in and around Kansas City or buy the film outright.

ROBERT C. DAVIS
5329 Holmes Street,
Kansas City, Mo.

PEN FRIEND WANTED

DEAR SIRS: Please could you put the following notice in your magazine, or I could let your London office (!) have it:

PEN FRIEND WANTED: Age about 16 to 18 yrs. Own age 17 yrs. Hobbies photography and cinematography.

I hope this letter will start the ball rolling for further correspondence between cine enthusiasts in our two countries.

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Interchangeable-Removable Head Tripods

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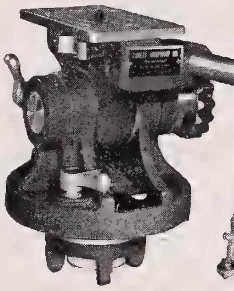
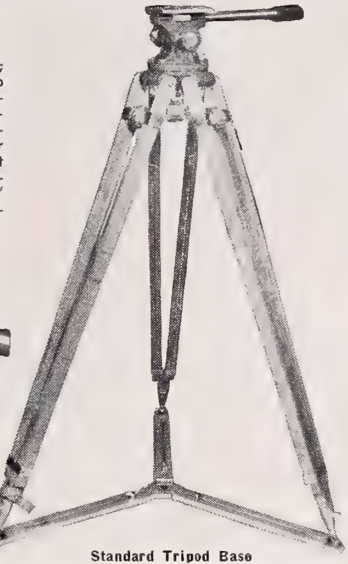
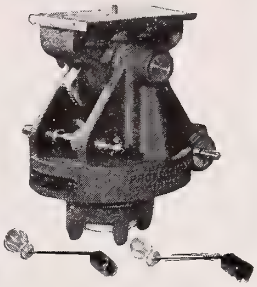
Handles 16mm. EK Cine Special with or without motor; 35mm. DeVry; B&H Eyemo with motor and 400' magazine; and all 16mm. hand-held cameras. Head is interchangeable with the Gear Drive head. Both types fit "Professional Junior" standard tripod base. "Hi-Hat" and "Baby" all-metal tripod base.

GEAR DRIVE

The head, made of Dow Metal magnesium, weighs but 5½ lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gov't spec. bronze.



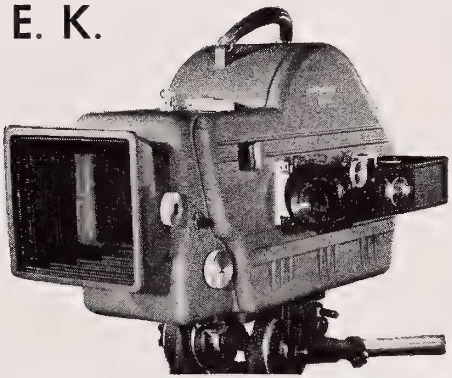


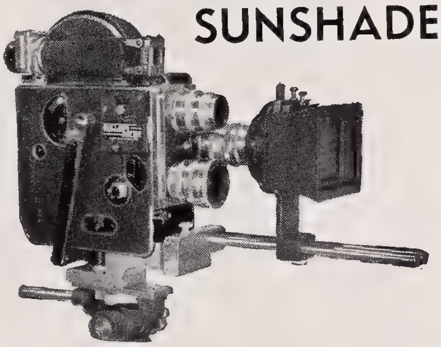


Standard Tripod Base
and Collapsible, Adjustable Metal Triangle

BLIMP for 16mm. E. K.
CINE SPECIAL

This Blimp, constructed of Dow Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features: follow-focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A dovetail bracket is provided to mount an erect image viewfinder.





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For Bolex and Cine Special 16mm. cameras. Holds two 2" sq. glass filters and a round 2½" Pola Screen with handle which can be rotated for polarization. Covers all lenses from 15mm. to 6" telephoto and eliminates need of filters. Precision made of the finest materials. Compact, simple to assemble and dismount. May be permanently affixed to camera or quickly detached.

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THE PRIMAR

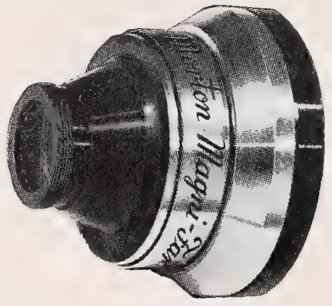
Prime Wide-Angle Lens

A 6½mm PRIME wide-angle lens for all 8mm cameras with interchangeable lenses. Featuring aperture openings of f2.5 to f22, click stops, and coated optics, the Primar is the shortest focal length prime wide-angle lens available anywhere. Adaptable to any 8mm camera, it is especially desirable for turret front cameras. With normal lens, telephoto lens, and the NEW MORTON PRIMAR screwed into position in the turret, the photographer is prepared for every eventuality. It is the ideal answer for those who prefer a PRIME wide-angle lens. . . . $49.95

THE NEW BETTAR

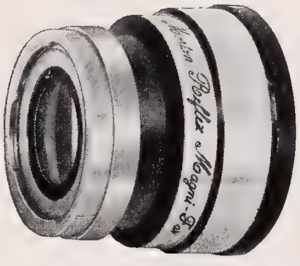
Supplementary Telephoto Lens

Doubles the focal length of *any* prime lens and yet retains the prime lens's speed. Converts a ½″ lens to a 1″ lens; a 1″ lens to a 2″ lens; a 3″ lens to a 6″ lens, etc. The NEW Bettar for 8mm. cameras fits all ½″ lenses, and is the ONLY supplementary telephoto lens for such cameras as the Eastman 20, 25 and 60. Functions perfectly on the Wollensak ½″ f1.9 and comes in standard models for all 1″ prime lenses. Special adapters are available for 2″, 3″, and 4″ lenses. Focusing mount for greater sharpness and clarity.. Coated optics. $39.95



35 MAGNI-FAR

Finest telephoto lens available for 35mm cameras. Slips over or screws into front lens mount in only a jiffy. Increases focal length 50%; ideal for telephoto work and portraiture. Comes complete with viewfinder mask and conversion table to eliminate all guesswork. All coated optics. $49.95



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Only telephoto lens in the world for reflex 2¼ x 2¼ cameras and certain 35mm cameras with unusually fast lenses. Increases focal length over 50%; perfect for both telephoto and portraiture. Slips over viewing lens while you frame your picture; fits over taking lens in snapping picture. Comes complete with mask for ground glass to eliminate guesswork. $69.95

Automatic Loop-Setter and Film Protector for 8mm and 16mm Projectors

THE SENTRY

Sets and maintains the vital lower loop, preventing damage to new film, and permitting use of old, already damaged film. No more irritating interruptions during showings. Takes only a minute to attach, utilizing set screws already on projector head. Available now for Revere 8 projectors and Bell & Howell 16mm models 129H, 173A, and 179 series. . . . . . . $6.95 and $7.95

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Hiram Percy Maxim Award for 1948—"The Unexpected" by Ernest H. Kremer, ACL

The Ten Best and the Maxim Memorial Award

Movie Makers proudly presents for 1948 its nineteenth annual selection of the world famous Ten Best Amateur Films of the Year and its twelfth annual Hiram Percy Maxim Award.

The Award, consisting of one hundred dollars and a miniature replica of the Memorial itself, was established in 1937 by Percy Maxim Lee, FACL, daughter of the Founder President of the Amateur Cinema League.

THE HIRAM PERCY MAXIM MEMORIAL AWARD

The Unexpected, 325 feet, 16mm. Kodachrome, with music on disc, by Ernest H. Kremer, ACL, of Hempstead, N. Y.

Next are presented the Ten Best Amateur Films of 1948, listed alphabetically by titles.

THE TEN BEST AMATEUR FILMS

Autumn, 400 feet, 16mm. Kodachrome, with music on disc, by Martin E. Drayson, of Brooklyn, N. Y.

Crystals While You Wait, 800 feet, 16mm. Kodachrome, with music and narrative on disc, by Joseph J. Harley, FACL, of Summit, N. J.

ERNEST H. KREMER, ACL, producer of *The Unexpected,* winner of the Hiram Percy Maxim Memorial Award for 1948.

Life Hangs By A Thread, 500 feet, 16mm. Kodachrome, sound on film, by Paul R. Elliott, director, of Milford, N. H., and Joseph Dephoure, ACL, cameraman.

Maxine's Big Moment, 300 feet, 16mm. Kodachrome, with music on disc, by William Messner, ACL, of Teaneck, N. J.

Minnesota State Fair, 500 feet, 16mm. Kodachrome, with music on disc, by Minneapolis Cine Club, ACL, of Minneapolis, Minn.

Rainbow Trail, 250 feet, 8mm. Kodachrome, by O. L. Tapp, ACL, of Salt Lake City, Utah.

Rowdy Clam Bake, 400 feet, 16mm. Kodachrome, by Wilbur W. Krimpen, ACL, of Jamaica, N. Y.

Solduc To The Blue, 800 feet, 16mm. Ansco Color, with music on disc, by Theodore H. Sarchin, ACL, of Washington, D. C.

The Salmon—River Of No Return, 2000 feet, 16mm. Kodachrome, with music on disc and narrative, by Frank E. Gunnell, FACL, of Staten Island, N. Y.

The Unexpected, previously particularized.

The Honorable Mention awards follow, listed alphabetically by titles.

HONORABLE MENTION

Business Champions, 1100 feet, 16mm. Kodachrome, sound on film, by Anthony L. Cope, ACL, of Cleveland, Ohio.

Calling Frisco, 400 feet, 16mm. Kodachrome, sound on film, by Cyril Stevens, of Melbourne, Australia.

Five Days From Home, 600 feet, 16mm. Kodachrome, with music on disc, by Mannie Lovitch, ACL, of New York City.

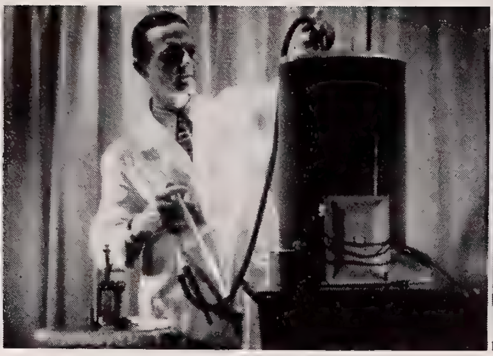
Guatemala, 1400 feet, 16mm. Kodachrome, with music on disc, by Oscar H. Horovitz, ACL, of Newton, Mass.

May Day Conflict, 1000 feet, 16mm. Kodachrome, by Herbert F. Sturdy, of Los Angeles, Calif.

Mexico At Work And At Play, 1600 feet, 16mm. Kodachrome, by Ralph E. Gray, FACL, of San Antonio, Texas.

Films honored in 1948 by the
editorial staff of MOVIE MAKERS

"Autumn"
by
Martin E. Drayson



"Crystals While You Wait"
by
Joseph J. Harley, FACL

"Life Hangs By A Thread"
by
Paul R. Elliott and Joseph Dephoure, ACL

No Credit, 200 feet, 16mm. Kodachrome, with music on disc, by Leonard W. Tregillus, ACL, of Berkeley, Calif.

Remnants Of The Past, 500 feet, 16mm. Kodachrome, by Alan Probert, ACL, of Fairbanks, Alaska.

Rogge, 700 feet, 16mm. black and white, by G. J. Gast, jr., ACL, of Almelo, Holland.

The Magic City, 400 feet, 16mm. Kodachrome, by Virginia B. Rodarmor, of New York City.

The Wolf's Tale, 200 feet, 8mm. Kodachrome, by George A. Valentine, ACL, of Glenbrook, Conn.

Time To Consider, 400 feet, 16mm. black and white, by Fourfold Film Society, of London, England; Denys Davis, ACL, director.

Two Dudes In Montana, 1400 feet, 16mm. Kodachrome, with music on disc, by Lester F. Shaal, ACL, of Providence, R. I.

With This Ring, 400 feet, 16mm. Kodachrome, with music on disc, by Sidney Moritz, ACL, of New York City.

Young Fella, 500 feet, 16mm. Kodachrome, with music on disc, by Walter Bergmann, FACL, of Mount Vernon, N. Y.

Reviews of the place winners follow.

The Unexpected

The Unexpected, by Ernest H. Kremer, is that *rara avis* of the amateur movie world, a perfectly produced and universally entertaining family film.

It is no secret, surely, that taking pictures of one's family outranks all other reasons prompting a home filmer to buy his camera. It is an equally open secret that the results, generally, are those that only a mother could love. Judged impersonally and by even the simplest movie standards, the technique is sloppy, camera treatment dull and continuity non-existent.

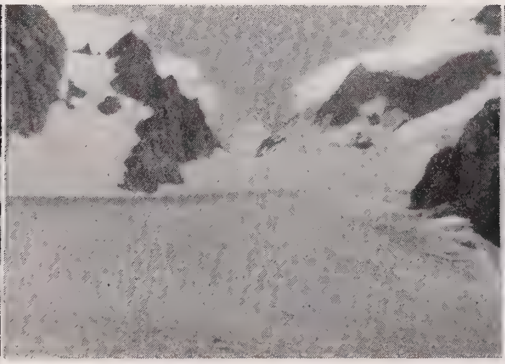
But now, with *The Unexpected,* family film making takes on new stature and its apostles may speak with

"Maxine's Big Moment"
by
William Messner, ACL

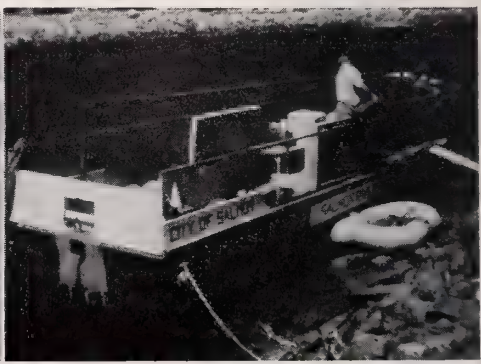
"Minnesota State Fair"
by
Minneapolis Cine Club, ACL

"Rainbow Trail"
by
O. L. Tapp, ACL

"Rowdy Clam Bake"
by
Wilbur W. Krimpen, ACL



"Solduc To The Blue"
by
Theodore H. Sarchin, ACL



"The Salmon—River Of No Return"
by
Frank E. Gunnell, FACL

"Business Champions"
by
Anthony L. Cope, ACL

"Calling Frisco"
by
Cyril Stevens

"Five Days From Home"
by
Mannie Lovitch, ACL

new pride. The picture tells a simple tale: A man arrives home and finds a note from his wife. Unexpectedly, she writes, she has been called to the city, but there is food in the icebox, et cetera, etc. Later that evening, after a suavely developed interlude of husbandly miming, the wife returns and announces that she expects a baby. The rest of the rewardingly short reel records early activities in the life of the infant, capped by a swift and comic climax.

A simple tale, but superbly told. Mr. Kremer's technical skill, developed through years of competent 8mm. work, is more than a match for this, his first 16mm. production. Perhaps most outstanding among the picture's many fine points is its admirable economy of footage. Running a scant 325 feet of film, it has a sense of pace regrettably rare in amateur movies. Mr. Kremer, for example, recognizes the lap dissolve as a spatial transition, not a specious ornament—and he uses it as such with telling effect. His editing is crisp, his camera treatment incisive and his continuity planned and purposeful.

The Unexpected, in proving that excellence can join hands with the hearthside, should be a ringing challenge to all family filmers.

Autumn

In *Autumn*, Martin E. Drayson extends brilliant camera handling to embrace a quality ordinarily associated with painting, raising his film several notches above the usual autumnal study. Call this quality expressionism, a term we are familiar with in the paintings of Manet, Cezanne, Gauguin or Vlaminck.

Literally painting with light the shades and hues of the season, sheer poetry is produced by their reflections in the shimmering surface of a pond, which unique camera viewpoint was used for the climax of the footage. The film escapes the static quality often noted in nature studies by the dexterous changing of camera position; added to this are the natural movements created by the wind brushing softly through the dry leaves, or, again, by gentle ripples momentarily disturbing the water's glassy surface.

Crystals While You Wait

Crystals While You Wait is a record of the triumphant climax of long scientific research for a crystal substitute. Desperately needed as a filter in expanding telephone transmission lines, the final perfection of this synthetic crystal could not have been more exciting electronically than is this study of it esthetically. To it, Joseph J. Harley has brought creative imagination, absolute accuracy and a rich sense of this drama in a laboratory.

Ethylene diamine tartrate (known to electrical engineers as E.D.T.) is the hero of this scientific saga. And a colorful one it is in this record of its synthesis into electrically usable crystalline form. From its provocative lead title assembly—double exposed on a dynamic pattern of back lighted crystals—through its smoothly integrated sequences of laboratory procedures, to its triumphant and stirring climax, *Crystals While You Wait* is a moving marriage of science and cinematics.

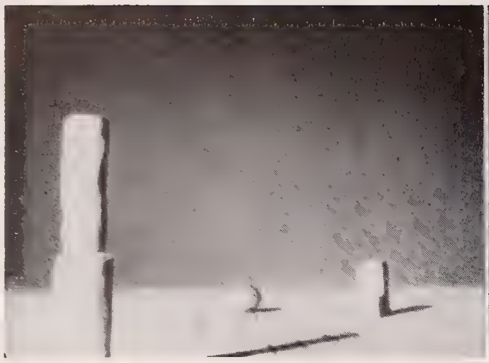
Life Hangs By A Thread

The construction and performance of marionettes are skillfully pictured in *Life Hangs By A Thread*, by Paul R. Elliott and Joseph Dephoure. Aided by skillful lighting, a fine sound track perfectly harmonized with the action and an intelligent script, interest is closely held from the time a marionette is a lump of putty to its moments of glory when, in the hands of an experienced operator, it seems to take on a life of its own.

"Guatemala"
by
Oscar H. Horovitz, ACL

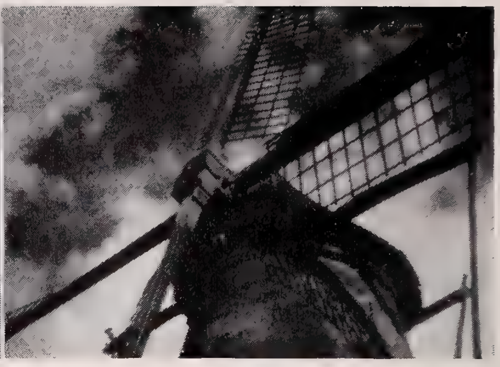
"May Day Conflict"
by
Herbert F. Sturdy

"Mexico At Work And At Play"
by
Ralph E. Gray, FACL



"No Credit"
by
Leonard W. Tregillus, ACL

"Remnants Of The Past"
by
Alan Probert, ACL



"Rogge"
by
C. J. Gast, jr., ACL

Perhaps the most impressive thing about *Life Hangs By A Thread* is its careful step by step planning, indicating the sound belief by its producers that a movie should tell as much as possible pictorially, with the commentary used only to enhance the visual appeal.

Maxine's Big Moment

In *Maxine's Big Moment*, William Messner proves that he knows the language of the motion picture, for he tells his tale in true visual terms. No subtitles are used, nor are they needed. This is a small film but a suave one, scarcely more than a vignette, as it recounts the excitement of a teen age girl's first formal dance.

In it, the producer has used high key lighting that is eminently suitable in portraying a lovely young girl anticipating and preparing for a party. The choice of soft-color backgrounds adds immensely to the mood of the film, and the imaginative mirror shots in which the young lady pins a corsage to her gown are noteworthy. Fine editing and smooth transitions, in addition to good acting, combine to make a delightful and entertaining home movie.

Minnesota State Fair

What would have been an excellent film under any circumstances becomes outstanding as a group production. Produced by the Minneapolis Cine Club, it was originally conceived by William S. Block, carried out under the supervision of G. L. Larson, with Earle E. Ibberson in charge of production, while club president Elmer W. Albinson did the final cutting and editing. All members contributed directly to the project, either in filming or by helping to complete the picture.

In the film we accompany two teen-agers, a 4-H boy and girl, on a grand tour of the fair, visiting exhibits, marvelling at the livestock show,

[Continued on page 491]

"The Magic City"
by
Virginia B. Rodarmor

"The Wolf's Tale"
by
George A. Valentine, ACL

"Time To Consider"
by
Fourfold Film Society

Beartooth Ranch
♡4

"Two Dudes In Montana"
by
Lester F. Shaal, ACL

"With This Ring"
by
Sidney Moritz, ACL

"Young Fella"
by
Walter Bergmann, FACL

Christmas at your house

DOROTHY M. PEPER

NO OTHER holiday is so picturesque, so imbued with movie making possibilities, as is Christmas. Rich in the two main requisites for fine filming—action and color contrast—it offers in addition an unsurpassed mine of mood and emotion. From the soft sputter of a glowing candle to the rich red of the poinsettia, Christmas is a movie must.

Making a good Christmas movie with no expenditure of forethought or effort is, I'm afraid, largely wishful thinking. However, by doing a little planning, the job can be done without becoming a chore. And we can promise that a minimum of effort will result in a maximum of entertainment. Just remember that your goal is a simple one—to reproduce on the screen the real spirit of Christmas, keeping the interpretation close to your own family's feelings and thoughts.

Now, let's begin with the very moment your family festivities customarily start—early Christmas Eve for most folks, I expect. A perfect opening scene would be a shot of the lighted Christmas tree, taken through the living room window from outside, showing the entire family at work on its decoration. This is followed with a closeup or two from inside—and you're ready to go.

A Christmas Eve party? The kids pulling taffy in the kitchen? Or the Christmas Eve carolers? If there's a party for the grown-ups, see that the small-fry come in for a few scenes. Tots are adorable in sleepers; caught huddled on the stairway, wistfully watching the party, you have a portrayal of emotions unsurpassed!

Take a pencil and jot down all the things you usually do at Christmas—things that add up to the real meaning of the holiday for *your* family in your particular home. For, if you would make a perfect Christmas movie, then strive to keep most of your scenes typical and traditional. Plan to picture all members of the family engaged in actions characteristic of their part in your holiday celebrations.

Of course, there's no rule against planning a few novel additions to these traditional shots, with a view toward "fancying up" your presentations. Why not stage a personal, yet unified, greeting from each member of the family, against a background of a large mirror (over the mantle, perhaps) especially decorated for just such an introductory sequence? Using Bon Ami, rough out a border of holly leaves on the glass and then write or print "Merry Christmas from the McBlanks" in large letters across the mirror's face. Take an opening shot of the mirror-framed greeting, allowing time for it to be read and enjoyed. Then introduce the family before the greeting, either singly or in groups.

Leo J. Heffernan, FACL

PEACEFUL AND PLACID is the mood for Grandma, as she reads *A Christmas Carol* to the children. The candle flame suggests source of the high lighting.

If it's a family reunion, perhaps you will want the host and hostess to appear first. Or, you might start with the youngest member of the family (who could appear alone or with his or her parents, depending upon the baby's age) and work up through the sons and daughters, aunts and uncles, to the oldest generation at the party. Grandma and Grandpa (together, of course) would make a nice finale, don't you think?

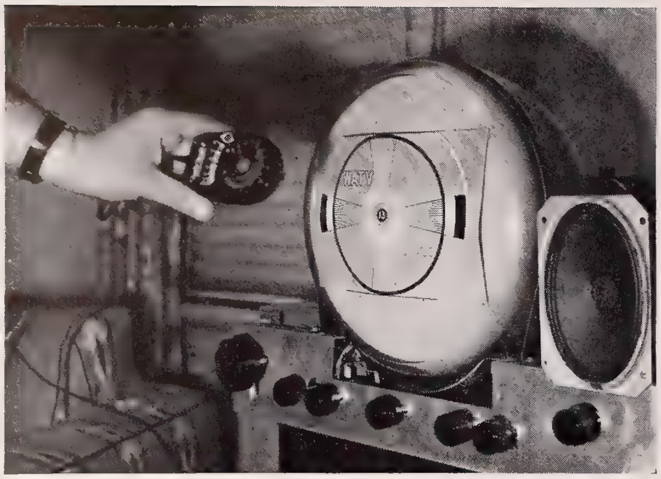
Another novel idea which will film well is the use of homemade soap snow on your Christmas tree, a truly realistic touch. Take a scant two cups of lukewarm water, add a 12½ ounce package of neutral soap flakes and whip with an egg beater to get a thick, rich suds. Then pile it on the tree branches to simulate snow. This is done *after* stringing the lights, but *before* hanging the glass balls and other ornaments. Illuminated with your movie floods, the stuff will glow with magic iridescence.

Collect illustrations and advertising pictures from holiday magazines in advance, and use them as models for your own compositions and lighting. Mother or Grandmother basting the turkey will provide you with one of your very best shots. And, if your family holds to the Santa Claus school of thought, take the youngsters hanging up their socks—with reaction shots of wistful, memory-laden expressions from an adult or two. Take the family gathered around the piano singing Christmas carols. And if young Susie has been taking piano lessons, let her be featured at the keyboard. Seeing herself in the picture later will do much to spur her on to greater progress. And for goodness' sake don't fail to get a mistletoe shot. If you have no teen-agers in your family, Gramp and Granny probably will be happy to cooperate.

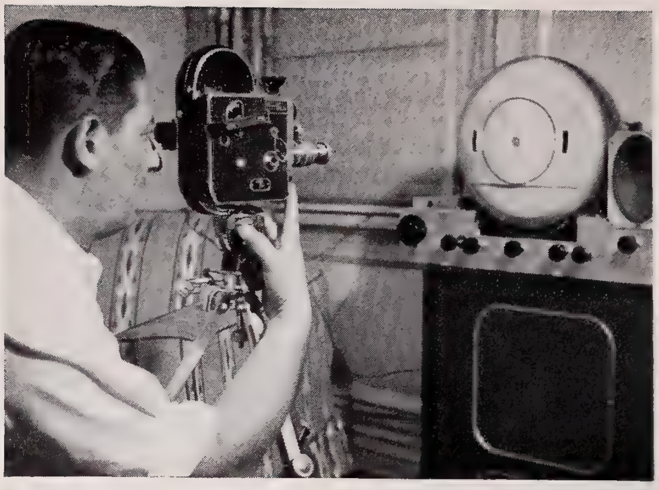
Be generous with your film at the holiday feast. You might begin with the centerpiece (flowers or the fruit and nut bowl) and then move on to a droolful shot of the holiday bird. Now get back far enough to include all the folks around the table, before beginning individual closeup studies. Concentrate on [Continued on page 498]

THE FAMILY FILM

Keep it characteristic, says this mother of four, and your festive family film will be a winner



EXPOSURE READING for television filming is taken with meter 3 to 4 inches from face of cathode tube. Use tungsten film speeds.



CORRECT CAMERA position is on level with cathode tube and at distance just covering field—here 18 inches from 12 inch tube.

TAKING TELEVISION

High speed film and a simple f/3.5 camera will bring TV programs to your screen

MICHAEL L. TORTARIELLO

IT WAS just a year ago that Movie Makers scooped the photographic press of the country with *You Can Film Television*, the first definitive article on this new home movie subject. The idea intrigued me at once, and, having both a camera and a TV set, I decided to experiment further in this fascinating field. What follows is a progress report for those many hundreds of more filmers now so equipped.

USE ANY CAMERA

Perhaps the first thing which should be said on filming television is that any 8mm. or 16mm. camera can be used—provided it has a standard lens with maximum speed of at least *f*/3.5. This will, as you can see, include just about every camera on the market. There is one other lens requirement—the ability to operate at camera-to-subject distances as short as 15 inches. Many focusing lenses can do this unaided. For those which cannot and for the fixed focus lens, a supplementary (diopter) lens is the easy answer. There will be more and specific detail on this accessory later.

THE FILMS TO USE

The film to be used should be one of the high-speed panchromatic black and whites. For 8mm. cameras this will mean either Ansco Triple S Pan or Kin-O-Lux Gold Seal No. 3, with tungsten film speeds of Weston 64 (ASA 80) and Weston 100 (ASA 125) respectively. For the 16mm. worker these same two emulsions are available, with the addition of Kodak Super XX at Weston 64 (ASA 80).

ESTIMATING EXPOSURE

Now, what about determining exposure? The surest way, since it will take into account the variables of image brilliance and contrast, is to use a photoelectric exposure meter. The meter should be held 3 to 4 inches from the face of the cathode ray tube and tilted slightly downward at the angle shown in the photograph. With a normal picture on the tube, your readings for 16 frames a second shooting will vary from *f*/3.5 to *f*/1.9, depending, as suggested, on the variables noted above.

If an exposure meter is not available, however, the following procedure will give you a consistently reliable exposure result. With all but the General Electric and Admiral television receivers, turn the contrast and briliancy controls to a slightly higher level than would be used for normal viewing. Shooting at 12 frames a second, your exposure will now be *f*/1.9 on either the Triple S Pan or the Super XX. Under the same conditions, the still faster Gold Seal No. 3 can be exposed at this same aperture but with the camera speed up to the normal 16 fps. The 12 frame speed, however, I find effective in doing away with image flicker, [Continued on page 497]

16mm. scenes and photographs by Michael L. Tortariello

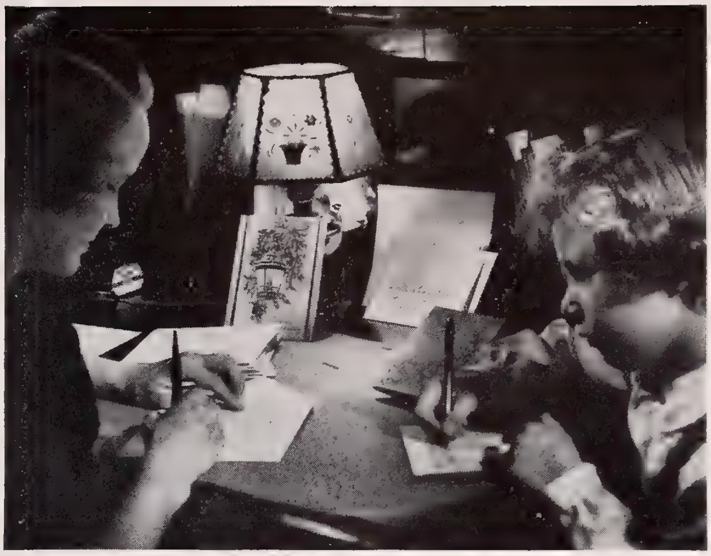
DETAIL DOES IT

Intimate, exciting and easy to film, closeups will be the plums in your picture pudding

ASIDE from a new-born baby, there is no subject more universally popular with home filmers than is Christmas. For here are brought together most of the magic elements of good movies—action, color, suspense and happy realization. Yes, Christmas is a natural for every amateur.

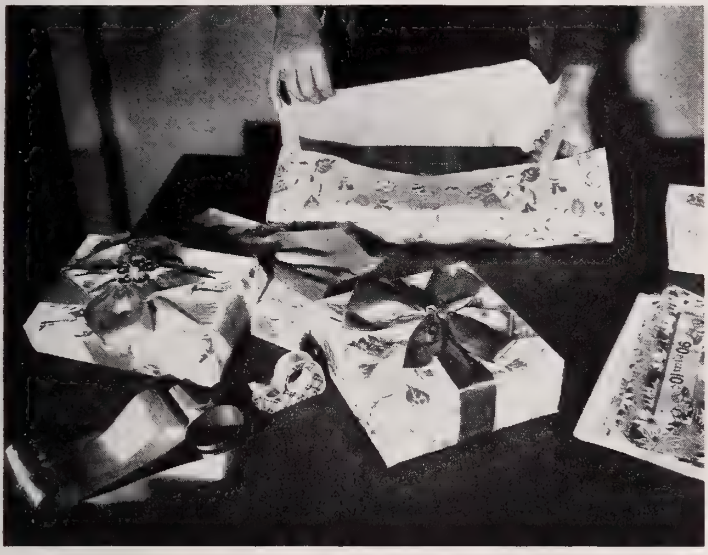
But—and let's face the facts—making elaborate movies at this gala time *can* become a nuisance. That's why we say: Let detail do it. Closeups are always easier to film than a roomful of people. They are also more effective. And most of them can be staged days before the big day itself.

So, if you want good fun on Christmas as well as good filming, let detail do it.

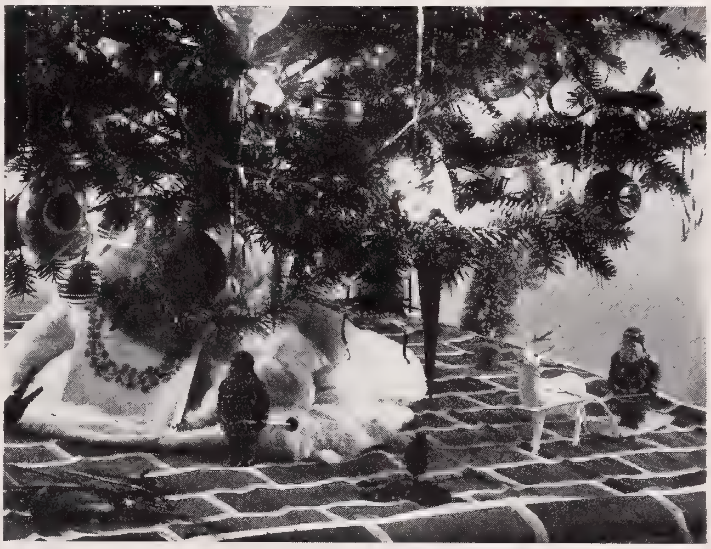


ADDRESSING the Christmas cards makes a touching two-shot, with Mother on one side of the frame and Sister on the other. For filming, bulb in desk lamp is replaced with No. 1 flood.

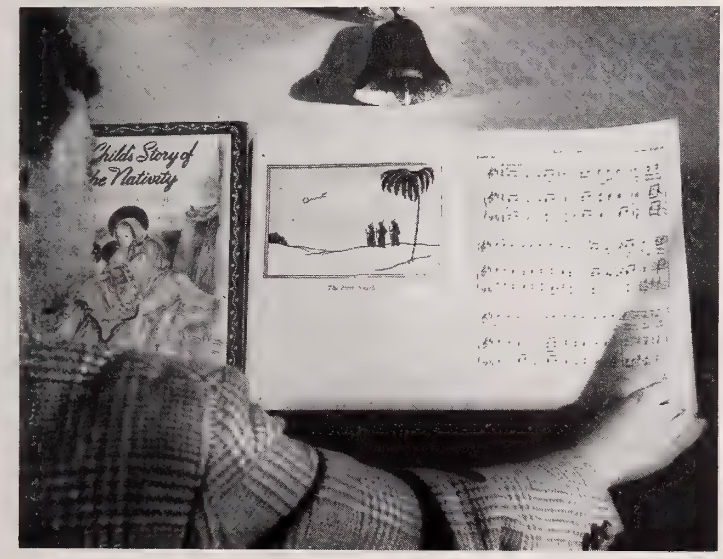
Photographs by Leo J. Heffernan, FACL



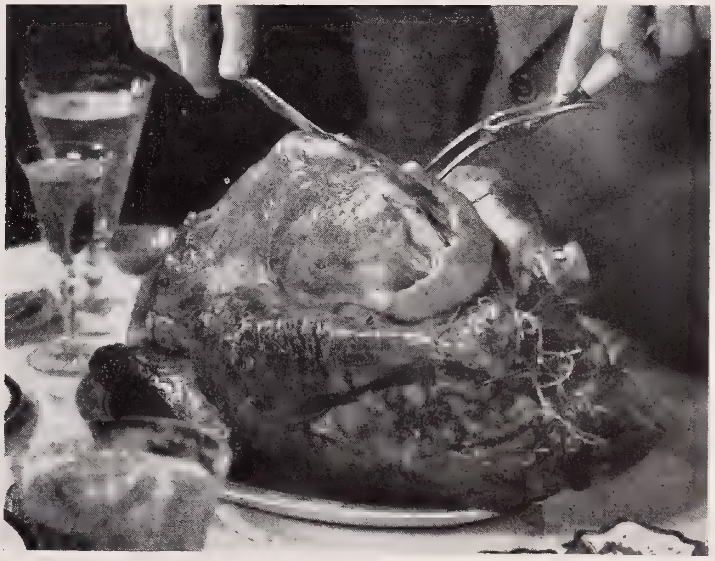
WRAPPING the Christmas gifts offers endless opportunities for pleasing patterns of mass and color. Your standard camera lens, even at widest stop, has adequate depth of field.



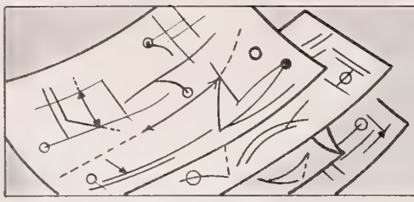
TRIMMING the Christmas tree is an activity filmed easiest and best only in detail. For an overall shot of the finished tree, try silhouetting branches against background of a lighted wall.



SINGING the Christmas carols can be a moving moment in any Yuletide film—especially if scored in later presentations. Other detail shots might show hands of pianist, singing faces.



CARVING the Christmas turkey might be the climax of your holiday film festival. Side lighting creates sense of depth and separation from the background, glistening brown skin.



The Clinic

LEVEL, THEN CENTER

I have read with interest the Clinic item in October Movie Makers by Harold F. Stiles, in which he suggests the use of a plumb bob for title centering.

I would like to add, however, that Mr. Stiles fails to mention the importance of having the face of the camera lens exactly parallel to the title card for the success of this method. For, while the string may come through a centrally located hole in the lens cap and the bob may locate the center of the card convincingly, if one's camera is tilted slightly, the line of sight of the lens will necessarily be thrown off in one of the four directions.

To guard against this hazard, it is important to level the title board in both directions with a spirit level, as well as the camera on its tripod mount. With this additional precaution, the use of the plumb bob for title (or other closeup) centering can be very effective.

George Merz, ACL
Clifton, N. J.

YOUR TONGUE TELLS

Anybody who has ever edited old and generally soiled reversal film, or any amateur who has tried loading or developing his own film in a darkroom, will recall the difficulty of identifying the dull, emulsion side of the stock from the shiny side of the base.

My method is as follows: merely place the tip of the tongue lightly on the film, preferably near an end. The emulsion side will have a slight tendency to stick, while the base side will feel only smooth and slippery.

Ross Pennypecker
Reedsville, Pa.

COMPASS FOR COLORS

In hiking around the countryside, have you ever run across a perfect scene for color filming—only to have it spoiled by overcast or raindrenched skies? Even on a sunny afternoon, you may discover a view lovely in every way, except that it should be filmed in the morning.

My answer is to carry a small pocket compass with me whenever hiking. With its aid I can estimate and note for future reference the exact time of day to return to a scene for perfect filming conditions.

Maurice J. Kingham
Henley-on-Thames, England

300 FEET FOR FILMO 8's

The early model Bell & Howell 8mm. projector was designed to handle up to 200 feet of film only. Now, with 300 and 400 foot reels being featured increasingly, the owner of this fine little Filmo projector may feel its 200 foot capacity a drawback.

However, this can easily be remedied. Simply unscrew the little screw at the base of the takeup sprocket (its position is indicated in the illustration), remove the small spring finger (which is the unit that blocks the use of reels larger than 200 feet) and then replace the screw.

The spring finger, as far as I can see, performs no function which cannot be dispensed with. And, with it removed, your projector will now accept 300 foot reels on both top and bottom spindles.

W. N. Mikusinski
Philadelphia, Pa.

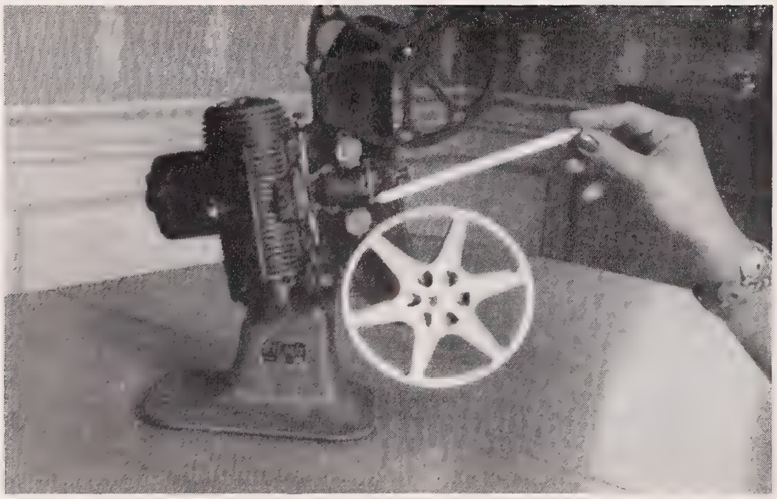
CONTRIBUTORS

TO

The Clinic are paid from $2.00 to $5.00 for ideas and illustrations published.

Your contributions are cordially invited. Address them to: *The Clinic*, Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.



THREE HUNDRED FOOT film capacity is made possible for Filmo-Master 8mm. projector by removing the simple film guard from the lower sprocket. Pencil points to its position.

CAMERA SPOOLS FOR H-8

While the Bolex H-8 camera will accept 50 or 100 foot spools, these are often difficult to find. Similar 16mm. camera spools—which seem more widely available—can easily be modified to fit the smaller 8mm. spindle simply by inserting a thin shim in the hole of the spool.

From an ordinary tin can (preferably one tinned on both sides) cut a piece 11/16 by 15/16 inches in size. If you have no tin shears, old scissors will do. Cut away a 3/16 inch square from one corner of this piece and, using the 8mm. camera spindle as a form, bend the remainder around the spindle until the two short edges meet. If only one surface of the metal is tinned, keep this side out when bending.

Now scrape all paint from the edges of the holes in the 16mm. spool and insert the sheet metal piece so that the cut-out slot faces a *corner* of the square hole in the spool. Solder both ends of this resulting tube to the spool, and remove any excess solder with a file or sharp knife.

This method cannot be used with aluminum spools, however, as the solder will not adhere. In this case, a household cement of the Duco cellulose type may be used.

Paul R. Stout, ACL
Chicago, Ill.

THAT FIRST CHRISTMAS!

R. V. ELMS, ACL

Build up your baby's precious holiday premiere with simple sequences planned around as well as of him

Harold M. Lambert from Frederic Lewis

THAT FIRST CHRISTMAS, says this filming father, should build up with scenes of significant detail to His Nibs in the central role. The low camera placement is fitting.

'TWAS the night before Christmas, and not even the mouse had anything on First Father for not stirring. Because, you see, Father was a smart filmer and had planned before he shot. More than that, he had done a lot of his background shooting—and other scenes which did not require his actors—many nights before.

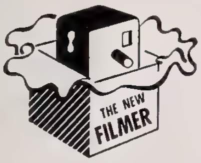
And so even Mother was in good spirits and willing to do anything Father wanted for his main shots the next day. And best of all, Baby was unlikely to put on one of his temper tantrums which result from being too long under the lights. A good First Christmas picture was almost in the can.

I write feelingly on this subject because I tried it the random way with six-month old twins last year; what little I shot is not worth showing. A Christmas picture seems so simple that there is a strong temptation to bypass any planning. Well, it *is* simple, except that young babies just won't do an acting job for you. That's where your planning pays off. You've got to tailor your picture to the baby—and figure on very little cooperation from him. Which is just another way of saying that a plan is necessary.

The next time I attempt such a film (or, as my wife says, if I *ever* attempt it again), I will go about it something like this. Baby will be in the picture, but all of the acting will be done by adults, and my camera will suggest the baby's presence to the fullest extent possible. But leave the baby in his bassinette or crib except for those shots where he is the star.

Christmas is mostly in the preparation. At least that is where most of the time is spent. So use up some of your footage here. Don't bore your audience with all of the details of fruitcake making; pass over it lightly, pausing briefly on the pies, the turkey, the candy being put in the dishes. At each point suggest the baby or, if he is creeping, show him at Mother's feet or perched on the table.

If he is big enough to gnaw on a drumstick when dinner is being served, then show a closeup of the turkey before it goes into the oven with one leg labeled "Baby." Having suggested the baby's part in Christmas with this note, the succeeding references may be more subtle. The pies may be shot with a very small one clearly to one side. If Baby is too small to tackle a drumstick, shoot the turkey scene anyway and match it with his bottle, tied with a red ribbon and a sprig of holly.



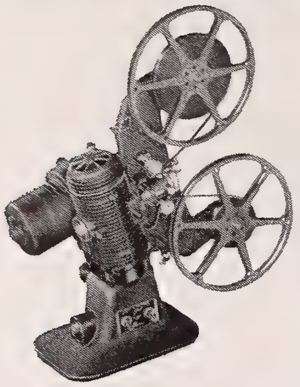
Perhaps the traditional mistletoe will provide some ideas. Father kisses Mother and then each kiss the baby. If he is crawling or able to sit up (even if you have to prop him), turn him loose on his presents. If he won't unwrap them (or I should say, tear them apart), do this for him. Then turn him loose and shoot what happens. Don't be disappointed if he pays more attention to the wrappings than to the gifts. It makes even better footage this way.

But these scenes have to be planned at least as to location and lighting. They are all closeups and can be done with two or three No. 2 flood bulbs even if paper reflectors are used. And take as many of them as possible before Christmas or even several days after. The main idea is to leave C Day as free and clear as possible.

There will be plenty that can be shot only on that day. The golden brown turkey, the beautiful table which is Mother's masterpiece, the unwrapping of presents around the tree are only a few of the scenes which cannot easily be dubbed. A fine shot of the tree itself is an addition to your film. By all means turn on the tree lights and then flood it with all the lights you can muster. Or, if the subject is too big for your home lighting equipment, move the tree out a little from the wall behind it. Now, with all your tree lights on for color, throw your flood lights on the wall for a highly effective silhouette. Finally, if you have any small figures or buildings at the base of the tree, follow your long shot with some closeups. Avoid panning and suggest the whole scene by a series of changing camera angles.

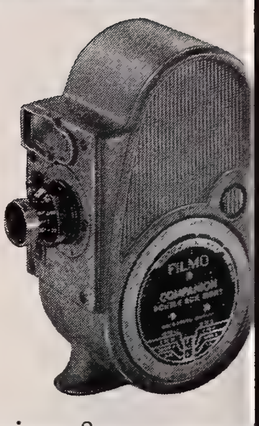
Basically, the thing to keep clearly in mind is that Baby's first Christmas movie has to be a lot of other scenes besides those of the "Little Master." Put him in the picture by showing the things which you do for him, the special Christmas touches which you add to his regular day's activities. If he sits in his high chair for his meals, trim a tiny tree, set it on his tray and take pictures of what he does. He will probably eat it, but keep the camera going and Mother out of the picture until she just must take it out of his mouth. If he [Continued on page 501]

For Personal Movies wi



FILMO MASTER PROJECTOR

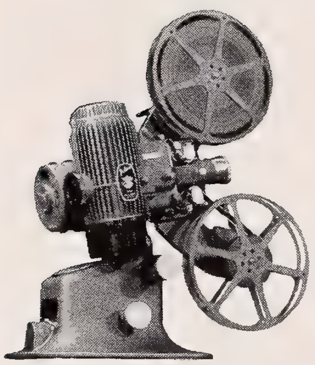
IDEAL MATCHED PAIR FOR 8mm MOVIES



FILMO COMPANION CAMERA

Using its standard, economical, 500-watt lamp, Filmo Master projects 8mm movies with better screen illumination than is attained by any other popular make of 8mm projector using a 750-watt or 1000-watt lamp. That's striking evidence of the efficiency of the Filmo direct-beam optical system! Features include 400-foot film capacity, power rewind, metered lubrication, "floating film" protection, and silent, all-gear drive.

Here's true Bell & Howell quality in an 8mm camera a a new low price. Filmos are the lightest in weight of al spool-loading 8's . . . and the easiest to load. There ar no sprockets to thread, and the film gate opens an closes automatically—another Filmo exclusive! Film Companion has four film speeds, 8 to 32 frames pe second. Its lens is the fast 12½mm F2.5, Filmocoted, of course. *What you see, you get*—with Filmo.



FILMO DIPLOMAT PROJECTOR

SUPERB MATCHED PAIR FOR 16mm MOVIES

FILMO AUTO LOAD CAMERA

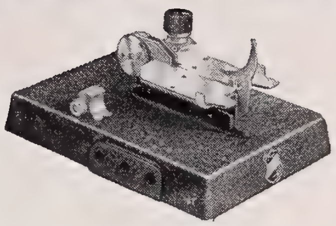
A 16mm silent film projector that offers brilliant 1000-watt illumination. Remember—only Bell & Howell 16mm projectors offer all these basically important features: optical components easily removable for cleaning, without using tools; metered lubrication; double shuttle tooth which moves in a rectangular path—no sawing on film; gear-driven throughout—no chains or belts inside or outside.

Loads in an instant with a magazine of color or black-and-white 16mm film. Has five operating speeds, including slow motion, and a single-frame release for animation tricks. Filmocoted lens, for sharp, clear pictures. Lens and matching positive viewfinder objective ar quickly replaced with special-purpose units. A complete, built-in exposure guide covers all films, all outdoor photographic conditions.

New Single-Case FILMOSOUND PROJECTOR

Brings professional-quality 16mm sound film projection right into your home. Smaller, lighter, and lower in cost than any previous Filmosound, yet offers *more than twice* the sound output of other small sound film projectors. Shows your own 16mm silent films, too.

the Hollywood Touch. . .



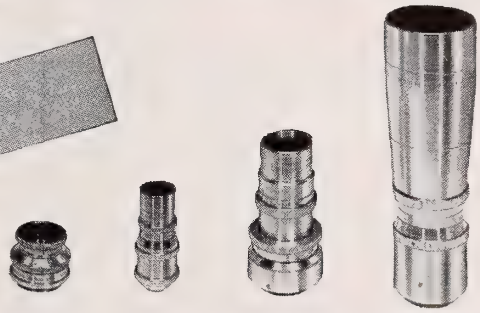
B&H SPLICER MODEL 136

Splices 16mm sound, 16mm silent, and 8mm film with the same procedure that's offered by B&H laboratory splicers. Makes the exclusive B&H *diagonal* splice—strong, yet flexible. The basis of the B&H Add-A-Unit Editing Equipment line.

DIRECT FOCUSER

Inserted in place of film magazine, lets you look through the lens of any 16mm magazine-loading Filmo Camera for accurate framing and sharp focusing. Eliminates parallax.

FILMO ACCESSORIES



EXTRA LENSES

Special-purpose lenses for your Filmo Camera have been very scarce . . . but the following are now available in limited quantities: For Filmo Companion and Sportster 8mm Cameras—the 1½″ F3.5, a telephoto with 3 times the magnifying power of the regular lens. For Filmo 16mm Cameras—17mm F2.7 Ansix and .7″ F2.5 Super Comat wide angle lenses in focusing mount. 2-inch F3.5 telephoto lens. 6-inch F4.5 telephoto lens.

B&H ALL-METAL TRIPOD

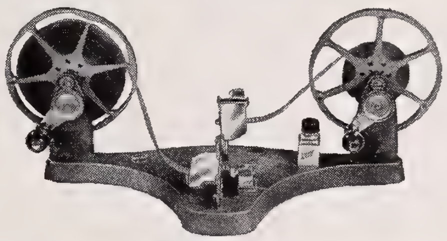
Provides sturdy camera support for rock-steady pictures. Head permits smooth panoraming, tilting, or combined motions. Telescoping legs—adjustable height. Leg tips for indoor and outdoor use.

Every Filmo Is Guaranteed for Life!
Defects in workmanship or material, during life of product, will be remedied free (except transportation).

TWO FREE BOOKLETS

"How to Make Movies in Natural Color" is all that the name implies. "Free Film Sources" tells where you can borrow educational, industrial, and medical films free or at a nominal service fee. Both booklets can be had from your photo dealer or by writing to Bell & Howell.

Bell & Howell Company, 7143 McCormick Road, Chicago 45. Branches in New York, Hollywood, and Washington, D. C.



B&H 8mm REWIND AND SPLICER

An economical, efficient unit for rearranging 8mm film shots. Geared rewinds wind film in either direction over the Model 136 Splicer. Dry scraper block and film cement bottle are in recesses on metal base. Makes strong, pliable, diagonal splice.

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FILMO MASTER PROJECTOR

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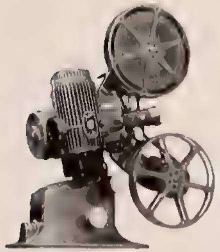

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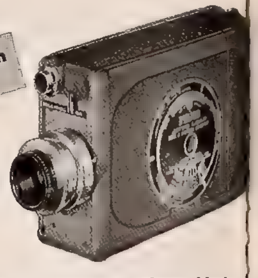


FILMO AUTO LOAD CAMERA

A 16mm silent film projector that offers brilliant 1000-watt illumination. Remember—only Bell & Howell 16mm projectors offer all these basically important features: optical components easily removable for cleaning, without using tools; metered lubrication; double shuttle tooth which moves in a rectangular path—no sawing on film; gear-driven throughout—no chains or belts inside or outside.

Loads in an instant with a magazine of color or black-and-white 16mm film. Has five operating speeds, including slow motion, and a single-frame release for animation tricks. Filmocoted lens, for sharp, clear pictures. Lens and matching positive viewfinder objective are quickly replaced with special-purpose units. A complete, built-in exposure guide covers all films, all outdoor photographic conditions.

New Single-Case FILMOSOUND PROJECTOR

Brings professional-quality 16mm sound film projection right into your home. Smaller, lighter, and lower in cost than any previous Filmosound, yet offers *more than twice* the sound output of other small sound film projectors. Shows your own 16mm silent films, too.

B&H ALL-METAL TRIPOD

Provides sturdy camera support for rock-steady pictures. Head permits smooth panoraming, tilting, or combined motions. Telescoping legs—adjustable height. Leg tips for indoor and outdoor use.

Every Filmo Is Guaranteed for Life!
Defects in workmanship or material, during life of product, will be remedied free (except transportation).

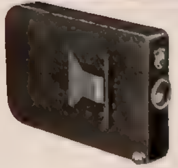
TWO FREE BOOKLETS

"How to Make Movies in Natural Color" is all that the name implies. "Free Film Sources" tells where you can borrow educational, industrial, and medical films free or at a nominal service fee. Both booklets can be had from your photo dealer or by writing to Bell & Howell.

Bell & Howell Company, 7143 McCormick Road, Chicago 45. Branches in New York, Hollywood, and Washington, D. C.

B&H SPLICER MODEL 136

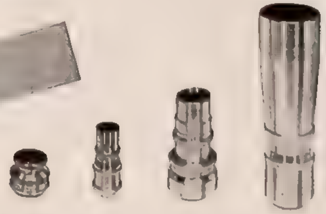
Splices 16mm sound, 16mm silent, and 8mm film with the same procedure that's offered by B&H laboratory splicers. Makes the exclusive B&H *diagonal* splice—strong, yet flexible. The basis of the B&H Add-A-Unit Editing Equipment line.



DIRECT FOCUSER

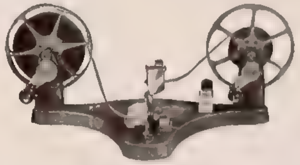
Inserted in place of film magazine, lets you look through the lens of any 16mm magazine-loading Filmo Camera for accurate framing and sharp focusing. Eliminates parallax.

FILMO ACCESSORIES



EXTRA LENSES

Special-purpose lenses for your Filmo Camera have been very scarce . . . but the following are now available in limited quantities: For Filmo Companion and Sportster 8mm Cameras—the 1½" F3.5, a telephoto with 3 times the magnifying power of the regular lens. For Filmo 16mm Cameras 17mm F2.7 Ansix and .7" F2.5 Super Comat wide angle lenses in focusing mount. 2-inch F3.5 telephoto lens. 6-inch F4.5 telephoto lens.



B&H 8mm REWIND AND SPLICER

An economical, efficient unit for rearranging 8mm film shots. Geared rewinds wind film in either direction over the Model 136 Splicer. Dry scraper block and film cement bottle are in recesses on metal base. Makes strong, pliable, diagonal splice.

Precision-Made by

Bell & Howell

Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World

Masks for your movies

Here's an easy-to-make masking slide, bringing new and imaginative effects to your filming

G. A. HALL, ACL

HAVE you, like many another amateur, longed to dress up your films with such effects as a keyhole or binocular mask shot? Would a wipe-off or a wipe-on transition be helpful to your continuity? Or, if you can run your film back, how about a double-exposed dream shot or a multiple split-screen montage? With the easy-to-make accessory discussed on these pages, you can add these effects to your filming.

The exact design of the accessory as I worked it out is for my Cine-Kodak Magazine 8, equipped with the ½ inch *f*/1.9 lens. Within the outer edge of the hood on this lens there is a shallow, threaded ring, holding in place a rectangular shaped slot which is designed to accept filters. (*See Fig. 1.*) The mask section of the installation plays no part in the accessory to be discussed. It is the threaded ring in which we are interested. However, if your lens does not have a similar ring, I feel sure that one of the many standard clip-on filter mounts will serve as well. (*In its line of Combination Lens Attachments, Kodak offers a suitable mount for this purpose in a wide variety of sizes.*—Ed.)

The first step, then, in assembling this masking device is to prepare the slide along which the masks will be moved (*Fig. 1*). For this you will need a thin sheet of steel, brass or other metal approximately 1¾ by 3 inches in size. In its center cut a hole of a size which will just fit snugly over the tube or mount extending slightly from your lens. In the case of the threaded ring on the Cine-Kodak lens, the desired diameter of the hole is ¾ of an inch.

Before fitting your mask slide onto the lens, however, it is necessary to provide some form of track in which the masks will travel. This is simply enough done by bending over each edge of the sheet metal to a depth of ⅛ of an inch and at an angle of approximately 60 degrees to the face of the plate.

With the Cine-Kodak lens, the mask slide is now attached to it by unscrewing the threaded ring, riding the first thread or two into the hole in the slide and then rescrewing the ring in its threaded mount. There is no need to counter-thread the shallow hole in the slide, since its very slight weight is supported by friction.

Masks of whatever shape and design you may desire are then cut from thin cardboard, 1½ inches wide and approximately the length of the mask slide. (*See Fig. 2.*) Short lengths of thread should be attached to each end of your assorted masks to provide for drawing them across the lens when the mask slide is mounted in the horizontal position. It can as easily be mounted vertically, if such an arrangement is handier for the effect desired.

Besides the familiar keyhole and binocular masking effects, a wipe-on and wipe-off transition can easily be simulated with a set of parallelogram masks complementary to each other. Also, if you can arrange to wind your film back, a compound wipe-off—in which one scene seems to push the other off the screen—can be effected. This is accomplished with frame by frame double exposure of two scenes on the same length of film, advancing the selected parallelogram mask the same distance for each exposure.

Another, and perhaps simpler, method of making wipes with this device is based on the two small holes which will be seen cut in the mask slide. (*See Fig. 3.*) The mask slide is first reversed front to back on its mounting, to do away with the protruding tracks. A fan-shaped piece

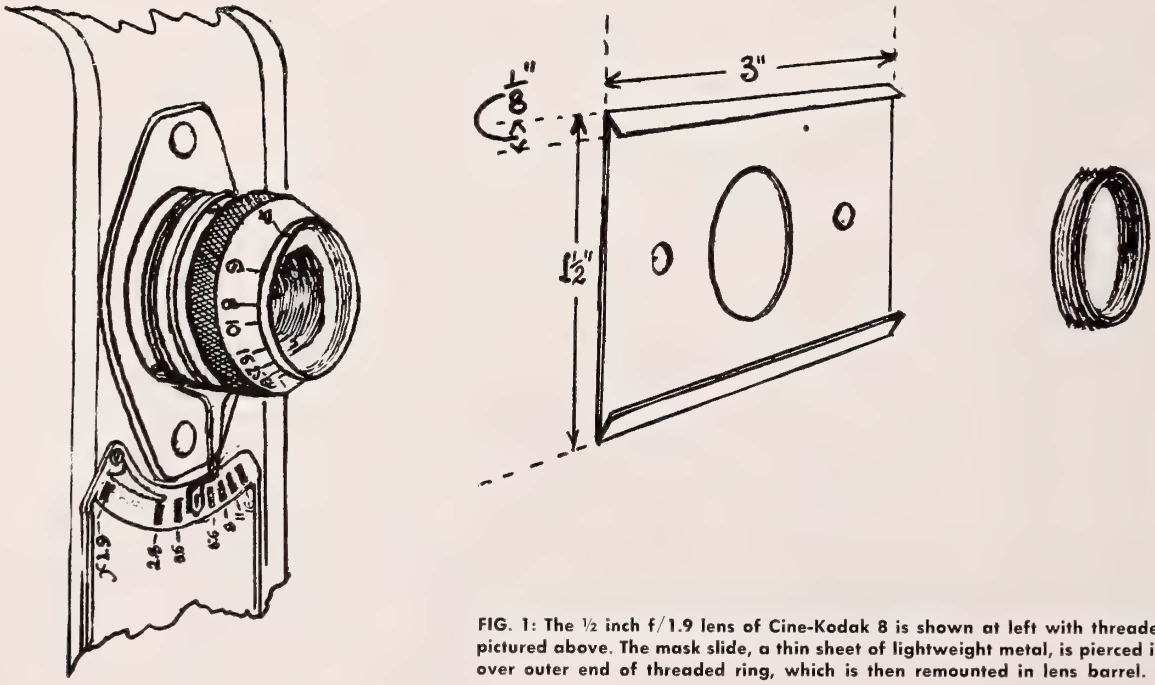


FIG. 1: The ½ inch f/1.9 lens of Cine-Kodak 8 is shown at left with threaded ring removed and pictured above. The mask slide, a thin sheet of lightweight metal, is pierced in center to fit snugly over outer end of threaded ring, which is then remounted in lens barrel.

of cardboard is then cut to the desired size and pivoted on an axis inserted in one or the other of the small holes —depending on the side (left or right) from which you wish the wipe-off to start.

With the fan in position to block off the lens, the camera is started and the fan then simply dropped down and away from the lens line of sight. A clean, fast wipe-on is produced which is effective for the beginning of scenes. The reverse, for wiping scenes off at their end, is produced by drawing the fan up with an attached thread.

Now, what about the still more advanced effects which are possible by combining selected masking and double or multiple exposure? As suggested with the compound wipe, you will need for this work some method of back winding the film or returning it to a predetermined position. Users of all 8mm. magazine cameras should keep in mind that for them this operation is easy. After capping the lens, simply keep running the film through the magazine until it has returned to the point of the desired re-exposure.

Simplest of the double-exposed mask shots is the dream or vision. In it, your subject is seen sitting in, say, the lower left corner of the frame. He stares dreamily into the upper right corner, as if seeing a vision. For such a scene, cut a circular mask in which three quarters (270 degrees) of the circle is open. Shoot your dreaming subject with this mask in place. Now, run back your film, cut a complementary mask (only 90 degrees open) and shoot the vision through it.

Extensions of this system produce the familiar multiple split-screen montages seen introducing the newsreels. Familiar possibilities are the vertical or the horizontal split screen (requiring a pair of complementary masks) or the quadruple split screen (requiring four matching masks) in which the image area is divided into four equal rectangles.

In all mask shooting, there is always the question of what kind of outline one will get at the edges of the masked image or along the boundaries of the multiple split-screen effect. These outlines may be of two kinds—sharp-edged in definition or soft-edged in definition. The difference in the image is determined by how close to the lens one's masks are positioned. In general, the closer the mask to the lens, the softer will be the definition of its outline.

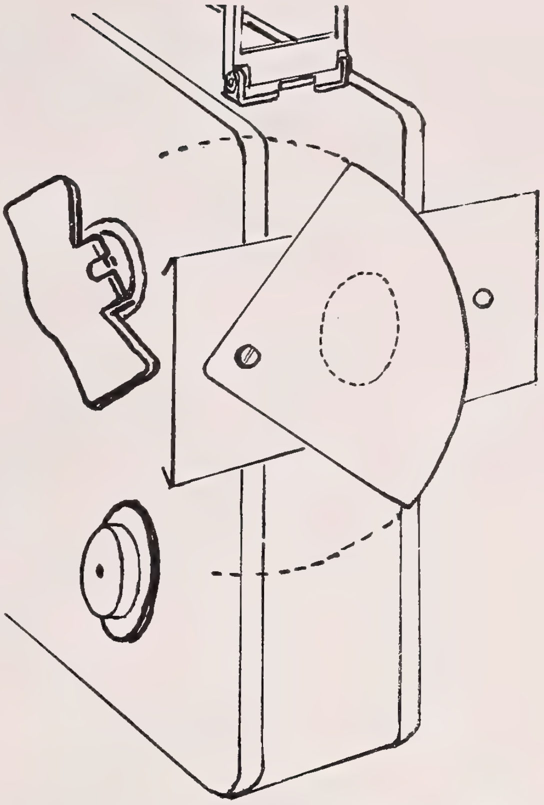


FIG. 3: Swift and easily made wipe effect is created by pivoting fan-shaped card in either of small holes drilled in mask slide and dropping it across lens. Slide is reversed to avoid guide slots.

In the arrangement we have been discussing, the masks are almost exactly 1 inch in front of the nearest lens element. At this distance, they produce soft-edged outlines. In my use of them, however, I believe that this is rather more to be desired than the critically sharp-edged. Perhaps only in the split-screen shots are the sharp outlines more technically suitable. To that end, 8mm. workers should position their masks approximately 3 inches in front of the ½ inch lens, while 16mm. filmers should move them out to nearly 6 inches from the standard 1 inch objective.

Here, then, are some of the many possibilities for enhancing your films with this simple masking device. I know that, once you have it affixed to your camera, you will think of still others. And I believe you will enjoy, as I have, working out new effects to fit your own needs.

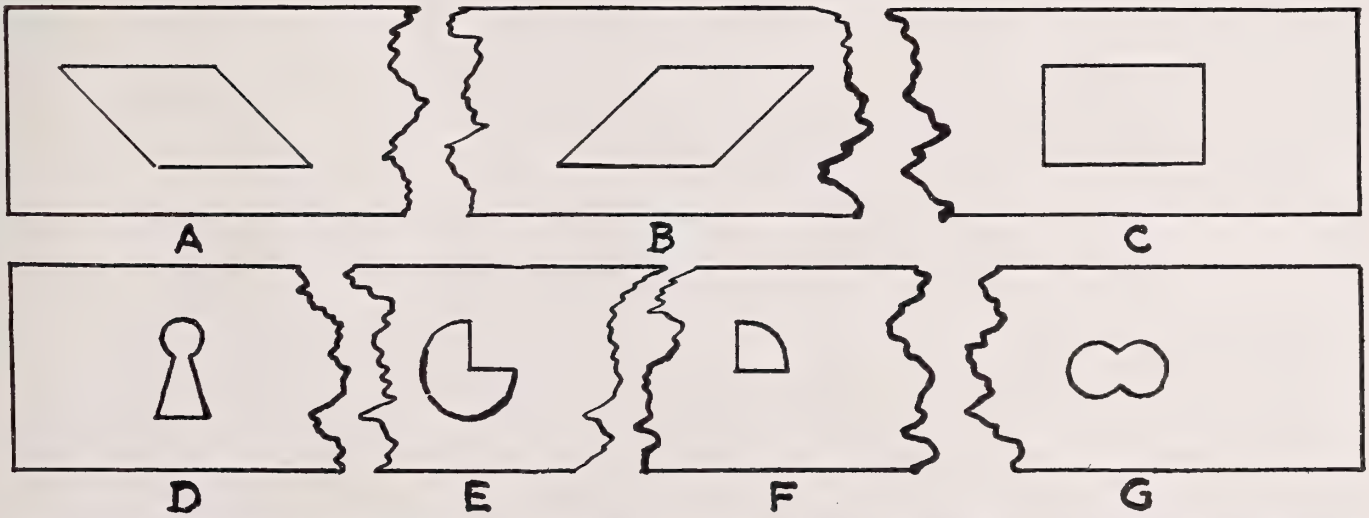


FIG. 2: Cardboard masks may be cut to whatever designs are desired. Masks A and B may be used singly or in combination to produce wipe effect, while E and F, used in series and in combination with double exposure, create the popular dream or vision shot. Keyhole, binocular and rectangular masks complete the set illustrated. Lightweight threads are attached to ends of masks for control of movement.

Hints from Hollywood

Aids for the amateur cameraman, to be seen in current theatrical films

SHADOW AND SUBSTANCE

HAMLET, a Two Cities film, produced and directed by Sir Laurence Olivier, based on the play by William Shakespeare, text edited by Alan Dent, filmed by Desmond Dickenson, designed by Roger Furse, edited by Helga Cranston, music composed by William Walton, a J. Arthur Rank enterprise, released through Universal International Films, Inc., sponsored by The Theatre Guild.

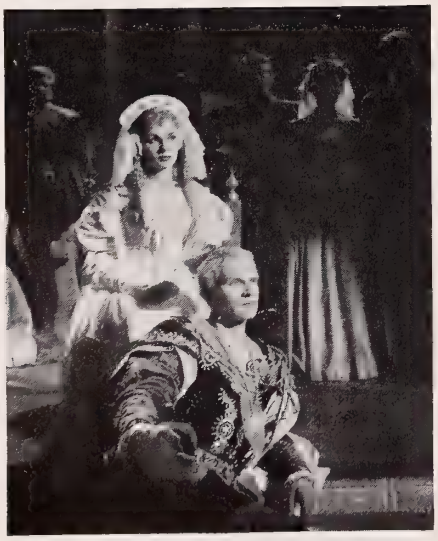
The crusted walls and eerie battlements of Elsinore and the grisly deeds done there were never more vividly portrayed than in this brilliant screen interpretation of the Bard's masterpiece. The more than four hour text of *Hamlet* was edited for the temporal demands of the screen to make a two and a half hour film, without in the least impairing the dramatic integrity of the original.

Because Laurence Olivier visualized *Hamlet* as an engraving rather than as a painting, he rejected color in favor of the more suitable and revealing black and white; this also made applicable certain technical effects quite impossible to obtain with color. Further, he believed the treatment should be imaginative and subjective, instead of a straightforward recital of facts. He was irrefutably right on both counts, as is superbly demonstrated in the results produced.

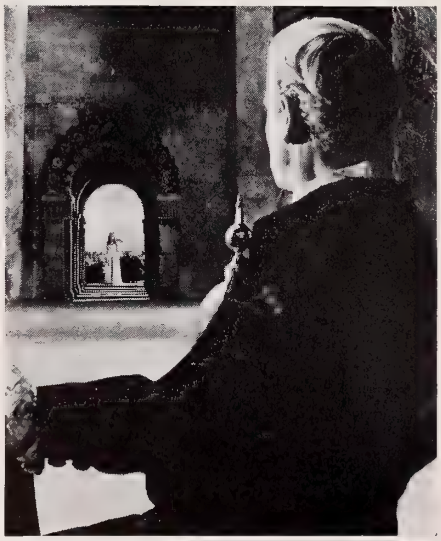
Aside from its sheer beauty, *Hamlet* is a startling example of technical virtuosity. Filmers will thrill to the cinematic innovations introduced to counteract the essentially static qualities of the play, which give the screen version movement, smooth, swift pace and fluid continuity. For his purposes Olivier adopted certain methods developed in *Citizen Kane* by Gregg Toland, the ace Hollywood cameraman whose recent death shocked the industry. Chief among these was the extensive use of what Toland called "forced focus," which extends the depth of field beyond that normally used or considered necessary. (See *The Three D's* in November MOVIE MAKERS for a fuller discussion of depth of field.)

Forced focus is not a trick but a photo-technical method of bringing both foreground and background objects into sharp focus. This not only heightens dramatic effect but obviates the necessity, in two closely related scenes, for cutting back and forth between the two, thus permitting the spectator to do his own cutting visually. In *Hamlet* this technique further dramatizes the immense proportions of the castle and aids materially to sustain the imaginative, abstracted mood so important to Olivier's conception of the story.

Universal Int'l Films



HARSH LIGHT on foreground players creates tense mood and sense of separation from others.



FORCED FOCUS accents the stony vastness of Elsinore, as a brooding Hamlet awaits Ophelia.

The technique can easily be employed by amateurs. For an average living or dining room scene, for example, the home filmer can achieve full front-to-back sharp focus with as few as six to eight No. 2 flood bulbs in reflectors. The Kodachrome exposure for such a medium shot would be approximately $f/3.5$, with the standard lens positioned up to twenty five feet from the furthermost object.

In the far vaster settings of *Hamlet*, slow color emulsions were out of the question. Thus, the same technique demanded the use of lenses with relatively short focal lengths operating at unusually small apertures. These latter were made possible by the employment of superspeed emulsions exposed to extraordinarily intense light levels. Up to sixteen times as much illumination was used on some scenes as would normally be required, even in color filming.

Olivier added to Toland's technique—and here the amateur cannot follow—unusually bold use of the camera crane. Indeed, one is astonished at the speed with which the camera moves about the ancient castle and its endless corridors, and at the dizzying heights from which the action is sometimes viewed. One can, however, learn to what extent varying camera angles can create the illusion of movement in a static subject.

In addition to the methods above described, mood, variety and dramatic effect are further emphasized by the richly studied contrasts of light and shadow, skillfully applied to place just the proper stress on heights and depths, fact and fancy, humor and pathos. In this way are line, light and shadow utilized to give fuller meaning to Olivier's conception of *Hamlet* as an engraving.

Despite seeming emphasis on technique, nothing was included that did not bear directly on the drama. Olivier exploited to the utmost the camera's primary function of telling a story, recognizing that only imaginative use of the camera could adequately present the substance of the drama in such a way as fully to impress the spectator with the enormity of the tragedy being enacted.

WHAT MOVIES CAN MEAN

SIDNEY MORITZ, ACL

THERE will be many readers of this number of MOVIE MAKERS who saw their first films only within the last year. There will be countless others who have been riding our hobby for five, ten or even twenty years. And yet I will wager that, with a roll of film in the mail for processing, the veteran filmer is just as eager for its return as is the novice.

Whence comes this excitement which we all feel in amateur movies? What is it about our craft that is so compelling? Why is it that we plan and pray, work and wish, save and sacrifice, all for a series of moving images on a silvered screen? Perhaps, as a veteran of some eighteen years behind a personal movie camera, I can begin to suggest why amateur filming is, in the minds of many, one of the most rewarding of all hobbies.

THE OBVIOUS ANSWERS

There are, to begin with, a number of easy and, I believe, too obvious answers. We make movies to preserve a record of our loved ones—our parents, our wives or husbands and our children. Or again: We make movies to record the happiness of our holidays, the sights seen on our travels or the pleasures of our vocations and avocations. Sound and satisfying as these reasons are—and they will apply to all of us—I still believe that the overall appeal of amateur movies is deeper and more basic.

MOVIE MAKING CREATIVE

Not to beat longer about the rhetorical bush, I sincerely believe that amateur movie making satisfies the creative urge that is in all of us. We long to express ourselves, to let others know our feelings, our aspirations and our thoughts. That is why one man writes an ode to a skylark, another paints a glowing Madonna and a third composes a great symphony. Lacking these gifts, we make personal movies. Ours is a lesser art form, to be sure. But it *can* be an art, and it *is* creative.

For, if an amateur filmer has a feeling for beauty or an interest in his fellow men, he will wish to express those feelings to others. He may be delighted by the charm of a countryside; he may be attracted by the grace of a tall-sparred schooner; he may sense the glory of the ocean, the quaintness of fishing villages, the majesty and often the squalor of big cities. Men are interesting to him whether they live in the faraway lands of the East, or are his next door neighbors. And so he recreates on film that which has moved him or made him angry, delighted him or caused him distress, soothed him or brought him satisfaction. In so doing, he is able to transfer his emotions, his pleasures and his thoughts to others. Their applause at the end of a film truly enjoyed is a tribute to his creative expression—and a rich reward to any amateur movie maker.

A veteran amateur filmer totals the rich rewards of our chosen hobby. What would you add?

Photographs by Sidney Moritz, ACL

THE MOVIE MAKER must get about, see new peoples, new faces and new places, says the author, as one part of broadening his interests.

HE MUST BE ALERT to pictures and able to compose them pleasingly, whether he finds them on his travels or before his own doorstep.

SUCCESS A CHALLENGE

But there are other compensations, varied and pleasant indeed. For many, a prime satisfaction is the stimulation which comes from doing a difficult job well. The filmer has the sole responsibility. He must bring to bear all his technical skill, initiative, resourcefulness, tact, courtesy and patience. No matter how tough the going, how disappointing the weather, how recalcitrant his equipment and at times how short his film supply, he so puts his heart and soul into his task that he forgets all else. It is this dedication to his task and his ultimate triumph over it that bring a satisfaction rich beyond any monetary reward.

BROADENS INTERESTS

Another great compensation is to be found in the heightened interest in people and places which filming stimulates. The movie maker must get about, see new peoples, new faces and new places. He must be alert to pictures and able to compose them pleasingly, whether he finds them on his travels or at his own doorstep. He acquires a capacity to observe and discover. Soon, he notices with delight a grow-

[Continued on page 501]

News of the Industry

Up to the minute reports on new products and services in the movie field

THE projectionist's work hours may be cut considerably with the use of Neumade's motor driven rewind, which is equipped with all necessary safety devices.

Motor driven rewind

A motor driven rewind is the latest addition to the general equipment line of the Neumade Products Corporation, 427 West 42nd Street, New York City. The rewind is equipped with a variable speed control, foot operated, and with a throwout clutch for reversing the film travel with the hand rewind. A slip clutch in the power mechanism acts to prevent damage to the film and provides even tension at all times, eliminating the possibility of cinching.

The rewind assembly is listed as the Neumade PD-1 in a new catalog which may be had free by writing to the Neumade Products Corporation.

Sound film catalog

The Movie of the Month Club has just published a new catalog of 16mm. sound films. In addition to reviews of the films, the catalog features notations as to whether films are recommended for adults, families or children. Copies may be obtained by writing to Movie of the Month Club, 6509 De Longpre, Hollywood 28, Calif.

Movie-a-Week

A novel service—the Movie-a-Week plan—is being offered by National Cinema Service, 71 Dey Street, New York 7, N. Y. At an annual cost of $150.00, subscribers may rent one complete, different program a week for fifty two weeks. A customer is entitled to a selection of any listed sound feature in any price class, plus one 1600 foot reel of packaged shorts. Full details may be had by writing to National Cinema Service.

Emcee announcer

An announcer system — the Emcee—consisting of a Movie-Master 10 inch auxiliary speaker and a neatly cased Movie-Mite miniature amplifier with permanently attached microphone is the latest addition to the line of Movie-Mite Corporation, 1105 East 15th Street, Kansas City 6, Mo.

Emcee makes possible the addition of sound commentary and musical accompaniment to slide films and silent movies, as a turntable input plug is also a feature. It is priced at $74.50, complete with one speaker. The 10 inch speakers alone are priced at $30.00, while the amplifier with attached microphone runs to $44.50.

THE American Products Company's camera handle is said to provide more support than the unaided hand. Note protective wrist chain.

Foreign films

On his recent return from abroad, Martin Ross, president of Film Highlights, announced that he has acquired the rights to over 300 subjects from England and France. These films will be distributed by Television Highlights, Inc., a subsidiary of Film Highlights, Inc., through its 16mm. film library dealers. Both the parent company and its subsidiary are now located at 1697 Broadway, New York 19, N. Y.

Camera handle

The American Products Company, 2287 Hollers Avenue, New York 66, N. Y., announces production of a camera handle designed to give a firm and steady grip for the movie camera. Safety of the camera is assured by means of a wrist chain. Priced at ninety eight cents, the handle screws into the tripod socket of any movie or still camera.

Da-Brite editors

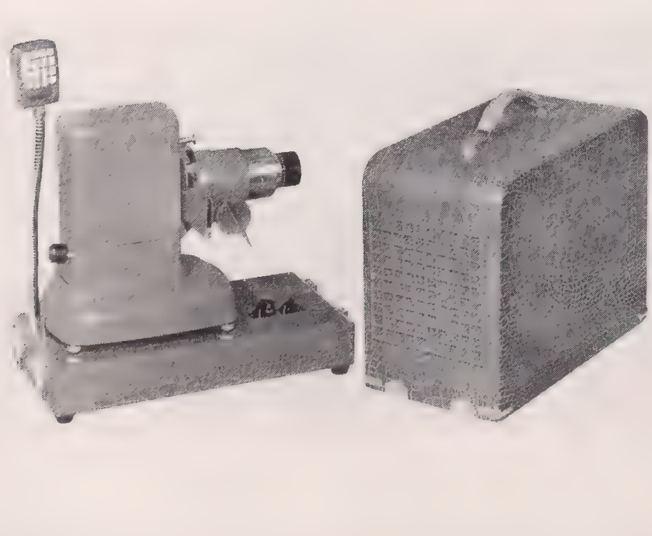
Two Da-Brite inexpensive home movie editing outfits are now in full production and will be on dealer shelves in time for Christmas. The standard model, available for either 8mm. or 16mm. film, is equipped with a viewer, 400 foot capacity rewinds, a Da-Brite splicer and a base that will fold to 13½ by 10 by 9 inches.

The DeLuxe model, also available in both 8mm. and 16mm. versions, contains a Da-Brite viewer, Da-Brite rewinds and a Franklin standard splicer. A descriptive circular on both Da-Brite editors may be had by writing to the Mostow Company, 540 North LaSalle Street, Chicago 10, Ill.

Kodaslide table viewer

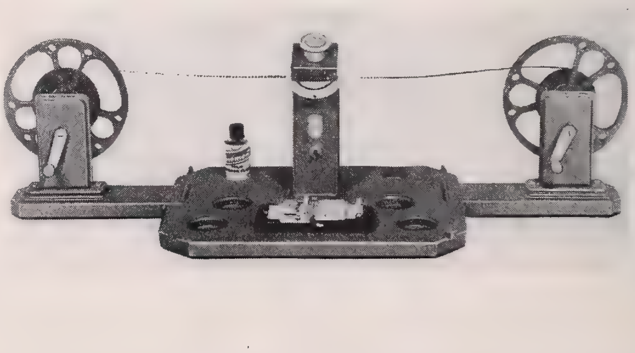
A completely new approach to the viewing of 2 by 2 inch transparencies is provided by the Eastman Kodak Company's Kodaslide table viewer. The new unit is a complete projection system—including projector, slide changer and screen housed in a case which occupies less than 10 by 12 inches on a desk or table top.

[Continued on page 498]



MOVIE-MITE'S Emcee announcer system simplifies the problem of delivering commentaries with silent films before large audiences.

THE DA-BRITE De Luxe editing outfit comes complete with viewer, rewinds, splicer, base and cement. It may be had for 8mm. or 16mm.



INDOOR LIGHTING EQUIPMENT Here's a gift that will find excellent use the very first thing Christmas morning. Kodak Vari-Beam Clamplight, its teammate, the Vari-Beam Standlight, and two photofloods provide all the lighting equipment needed for wonderful indoor movies. $25.43 buys the whole outfit, lamps and all. The twin-reflector Kodaflector—at only $8—is an inexpensive and capable alternate.

CINE-KODAK TITLER provides the easy way to home title making. You simply attach your camera to the base so as to align it with the Titler's built-in lens, slip a lettered or typed card into the easel, and press the exposure button. The result—storytelling punctuation that adds so much to personal movies. Cine-Kodak Titler, complete with a supply of title cards, costs only $8.75, including Federal Tax.

LENS ATTACHMENTS—filters, Pola-Screens, lens hoods, and supplementary lenses—are inexpensive cine accessories that can provide extra range in movie making . . . extra sparkle in personal movies. Kodak provides attachments in W and Z mounts for the standard lenses of many Cine-Kodak cameras . . . unmounted cells for use as part of Kodak Combination Lens Attachments. From $1.34, Federal Tax included.

For a Merry Movie Christmas

Cine-Kodak accessories are gifts that are sure to carry the day in any movie household. If there's a cinamateur on your Christmas list, you can do no better than to send a gift that will add to the whole family's movie enjoyment. Check these gift suggestions . . . then check with your Kodak dealer. And, by the way, if your own gift is a problem, you can help your family to a wonderful solution . . . just by leaving the magazine open at this page.

CINE-KODAK EDITING EQUIPMENT includes complete outfits like the Cine-Kodak Master Editing Outfit and the Cine-Kodak Senior Editor, editing units like the Cine-Kodak Splicer or the Editing Viewer (both part of the Outfit), and such helpful editing incidentals as film clips, cement, reels, and cans. Prices range to suit any budget—from 10c for film clips to $95 for the complete Master Editing Outfit.

HOW TO MAKE GOOD MOVIES Here's an ideal gift for every movie maker. The "movie best seller" tells the full story of fun with personal movies . . . provides sufficient detailed "how-to-do-it" information for a movie lifetime. Yet it does it in so lighthearted a manner that this handy movie manual is delightful first-time reading. Over 300,000 copies sold—and still going strong! Only $2.

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Features and short subjects for 8mm. and 16mm. screens

■ *Football Parade of the Year*, one reel, in two 8mm. and three 16mm. editions, including sound on film, black and white, distributed by Castle Films, a division of United World Films, Inc., 445 Park Avenue, New York 22, N. Y., is available through all photographic dealers. This is an annual selection of the most exciting highlights of the more important games. Any football fan will find something in it to interest him, as its teams are from all sections of the country.

■ *Strange Voyage*, seven reels, black and white, 16mm. sound on film, is released by Post Pictures Corporation, 115 West 45th Street, New York 19, N. Y. Photographed along the coast of Southern California and in the Mexican desert, this is the story of a treasure hunt. The hunters fight sharks, thirst and heat. The treasure is discovered—only to be lost in a sandstorm.

■ *Sandy Steps Out*, one reel, black and white, in 8mm. and 16mm. silent versions as well as 16mm. sound on film, may be obtained from Sterling Films, Inc., 61 West 56th Street, New York 19, N. Y. *Sandy Steps Out*, made for children from the ages of four to eight, features Sandy, a dog who decides to explore the countryside. In the course of his travels, he meets many farm and barnyard friends.

■ *The Vatican of Pius XII*, two 800 foot reels, black and white, 16mm. sound on film, produced by the March of Time, is distributed by Library Films, Inc., 25 West 45th Street, New York 19, N. Y. Filmed in the Eternal City by special permission of His Holiness, the picture shows exclusive scenes of the Pope and the varied activities of Vatican City. The film is available with English, Spanish or French narration.

■ *New Orleans*, ten reels, black and white, 16mm. sound on film, may be obtained from Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. First of the Hollywood chronicles of jazz, *New Orleans* tells the story of the birth of the blues. Louis Armstrong and cohorts—including Billie Holiday—provide the music, while Arturo de Cordova and Dorothy Patrick fill out the plot.

■ *Scrooge*, seven reels, black and white, 16mm. sound on film, may be had from Film Highlights, Inc., 1697 Broadway, New York 19, N. Y. Starring English actors Sir Seymour Hicks and Donald Calthrop, *Scrooge* is based on Charles Dickens's *A Christmas Carol*. All who have found themselves entranced from the moment that Marley's ghost appears to Scrooge to Tiny Tim's parting shot will find renewed pleasure in this retelling of the tale.

■ *Cholly Polly*, a one reel cartoon, black and white, available in two 8mm. and three 16mm. versions, including sound on film, may be had from Official Films, Inc., 25 West 45th Street, New York City. Meddling Polly, the parrot on the prowl, faces trouble when his attempt to reconcile Harold the dog and Myrtle the cat makes him the center of excitement.

The Ten Best

[Continued from page 476]

standing pop-eyed before the midway spectacles, puzzling over the complexities of modern art, gasping at the fireworks display against the night sky. A running gag furnishes comedy relief, while the wholesome charm of our young guides is revealed in a sympathetic and appealing fashion. The members' filming is consistently competent. and deft editing has made *Minnesota State Fair* a well integrated and thoroughly enjoyable entertainment.

Rainbow Trail

It takes a good deal of ability to treat fishing cinematically. It takes still more ability to approach the subject with humor and yet avoid the ludicrous. O. L. Tapp has bypassed both pitfalls in his *Rainbow Trail*, a beautifully paced, short film that catches the fun of all fishing trips but still makes its point that the angler's life is not all sweetness and light.

Mr. Tapp precedes the body of his film with several short shots and titles, all of which indicate a candid view of a fisherman's veracity. The succeeding footage illustrates his thesis, as he (thin, awkward) and a companion (stout, capable) undergo the rigors of stream fishing. That a reviewer can sum up the characteristics of the two men in two adjectives is an indication of the excellent casting and direction which distinguish *Rainbow Trail*.

Rowdy Clam Bake

Wilbur W. Krimpen's *Rowdy Clam Bake* is a sure source of delight for all lovers of food, drink or shuffleboard. It is a charmingly informal treatment of a clam bake through the successive stages of food preparation, cocktail time, shuffleboard (to whet appetites) and, ultimately, food consumption.

In addition to its entertainment value, *Rowdy Clam Bake* rates high for its informative aspect, as it provides a step by step study of what constitutes a successful clam bake. The ingredients involved will not be listed here, lest the reader's credulity be strained. However, the film's parting shot, a

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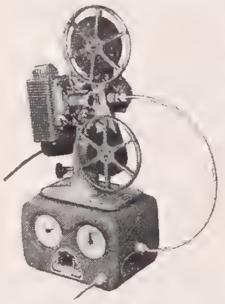

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closeup of an Alka-Seltzer container, is indicative of the epic dimensions of the feast.

Solduc To The Blue

The Blue refers to a glacier of majestic proportions high in the Olympic Mountains of northern Washington. Solduc, a small station in the Hoh Valley, is the point from which Theodore H. Sarchin and his two companions set out with high hopes to conquer the formidable ascent to the famous ice fields. Although they reach the Blue, the sun has been there first, softening the ice, and they must turn back without having attained the summit.

Inherent in the film is a deep reverence for the wild, inspiring beauty of the scene, which clearly communicates itself to the audience—no small achievement in an amateur travel study. This reverence never becomes mawkish, the pedestrian titles and homely incidents en route nicely counterbalancing it.

Superior camera work makes the most of the setting, while skillful editing combined the best elements of story and scene to make a dramatic presentation. An expertly scored musical accompaniment adds impressively to enjoyment of *Solduc To The Blue.*

The Salmon—River Of No Return

Spanning the upper and narrower part of the State of Idaho from east to west, the Salmon River provides the original blueprint for one-way traffic. You either end up in western Idaho—or at the bottom of the river. Frank E. Gunnell ended up in Idaho.

His coverage of this adventurous journey in *The Salmon—River Of No Return* is complete, carefully planned and splendidly competent. One becomes thoroughly familiar with the great, flat-bottomed barge, guided by giant sweeps fore and aft, in which the hazardous rapids of the Salmon are surmounted. One is charmed, even fascinated, by the deserted mining huts along the river and the few forlorn characters who still live amid this rocky wilderness.

The Salmon—River Of No Return is a leisurely and well made record of a unique vacation adventure.

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One of the most unusual educational institutions in America, the John Hay High School, of Cleveland, Ohio, is devoted exclusively to courses that adapt the student to life in a business civilization. *Business Champions*, produced for the school by Anthony L. Cope, a John Hay instructor, provides fine coverage of all the school's activities.

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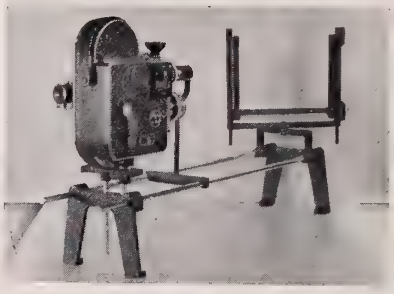

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Calling Frisco

A young girl and an Australian terrier named Frisco are the ingredients of *Calling Frisco,* a sound on film story in which the speech is mostly from the dog's point of view. The film flows smoothly through typical scenes of a day's activities of eating and going to market and playing, ending in a dramatic climax in which Frisco protects his young mistress by warning off an intruder.

Imaginative viewpoints and pleasant interior lighting are employed throughout. The dog's simple tricks are well pictured without being obtrusive, while the scene in which a bouncing ball lands in a goldfish tank, with its accompanying sound track, has the creative fantasy of Disney. Cyril Stevens has made a jolly film.

Five Days From Home

A schoolboy in need of material for a geography theme launches *Five Days From Home,* as Dad gets out the movie projector and shows Son the cine harvest of his summer holiday. Among the points covered in a whirlwind auto trip from New York to Canada are Quebec City, Montmorency Falls, a Canadian pulpwood mill and Ausable Chasm, in New York State.

Mannie Lovitch's handling of these subjects is always competent, occasionally excellent. His inquiring camera found many scenes of quaint charm in the old St. Lawrence city, and his full scale visual treatment of the pulp mill is sustained in interest by a superb bit of scoring with modern music by Virgil Thompson. Of especial note is Mr. Lovitch's mobile cross-cutting of the three to four themes which make up his coverage of the usually difficult Ausable Chasm.

Guatemala

For years a master movie maker amid the narrow confines of musical comedy and ice show filming, Oscar H. Horovitz has now turned his camera on the less exact yet more exacting problems of the human record picture. *Guatemala* gives promise of equal accomplishment in this broader field of filming endeavor.

The country is colorful and quixotic, its people both gay and grave. Mr. Horovitz records them with straightforward yet stimulating camera skill. Evocative title wordings, tastefully double exposed on a background of native fabric, enhance the pictorial continuity. Marimba music, much of it recorded in Guatemala, rounds out this pleasing presentation.

May Day Conflict

May Day Conflict is a well executed and skillfully edited family story film of the conflict created by the opening of the trout season and a flower festival

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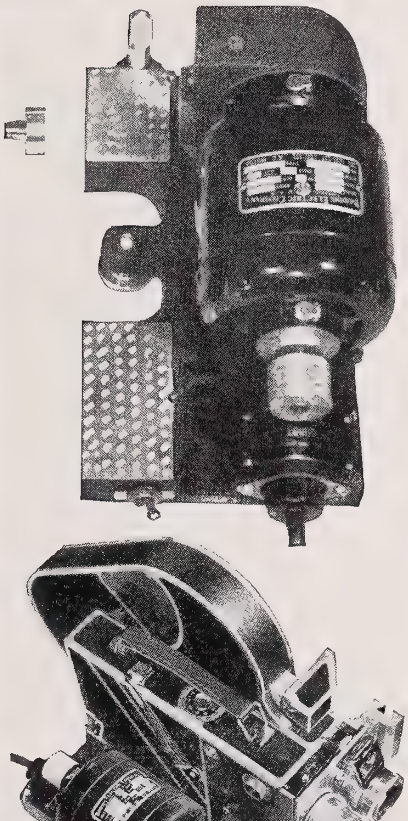

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both falling on May first. The central character is a good loser (the husband, of course!), as he accompanies his wife to the flower show after elaborate preparations for his fishing trip.

Herbert F. Sturdy has deftly woven into the story pattern light, humorous incidents to provide amusing comedy relief from his fine floral closeup studies. Expert camera handling and smooth transitions lend a semi-professional finish to the picture.

Mexico At Work And At Play

Having forsaken the good land of tequila for the gypsy life of a trailerite, Ralph E. Gray presents what may be the last in a long line of distinguished human record films on America's southern neighbor. *Mexico At Work And At Play* displays recurrently in its many and varied sequences the opulent camera work and warm eye for color which have marked all of Mr. Gray's award winners.

Mirrored in the present movie are such native occupations as sugar cane farming and mescal distilling, such handicrafts as glass blowing and opal polishing, such diversions as cock fighting and an Easter Passion Play. Mr. Gray's treatment of these and other colorful subjects is leisurely, loving and methodical.

No Credit

Relegated to Honorable Mention only because it has been used commercially, *No Credit*, a brief and amusing abstract film, would under normal conditions have attained a much higher rating. The picture, produced by Leonard W. Tregillus, is a study in forms and movement accompanied by music. Much of it is single frame work that must have required infinite pains.

This sounds alarmingly modern and incomprehensible; but since the film does not have to use words and depends for its effect solely on the cameraman's sense of timing, mood and music, the end result is altogether entertaining. Most abstract films seem to illustrate a theory or argue a point. *No Credit* stands on its own merits of creative form and movement, integrated with a stimulating musical score.

Remnants Of The Past

Alan Probert has confined his study of Mexico to the primitive Otomi Indians. With startling clarity and a fine cinematic eye for detail, he presents the tribal group in a series of sketches that reveal the age old customs of their forefathers still in daily use—sowing and reaping, spinning and weaving, trading and worshipping.

Remnants Of The Past is an expertly filmed factual account of the subject, which would have gained considerably from greater unity and a stronger ending.

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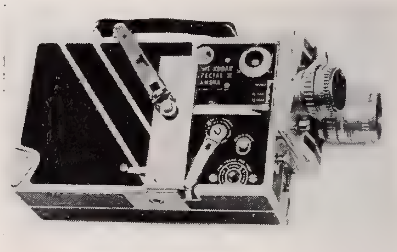

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Rogge

In *Rogge* (meaning "rye"), G. J. Gast, jr., of Almelo, Holland, set out to make merely a record film of farm life in a community still committed to primitive farming methods. An ardent realist, he lived with his subject family for nearly a year before shooting his film, which was another full year in the making. An artistic cinematographer, he came up with something more than a record film.

Exquisitely framed filter shots emphasize the contrasting values of light and shadow, giving the film a richly rewarding old-master quality. He achieved this by an understanding exploitation of the black and white medium. Unfortunately, his overzealous realism caused some of the interiors in *Rogge* to be very poorly lighted, detracting from the overall excellence of the film.

The Magic City

In *The Magic City*, Virginia Rodarmor shows a warm and winning appreciation of a child's love for fairy tales. After a delightful opening scene in which Mother pantomimes the end of a bedtime story to her three young ones, we see them being tucked away for the night. The film then pictures the children enacting, in a dream, the tale their mother has just related.

A regrettable lack of steady camera support is offset by the sensitive unfolding of the story, keeping it unerringly on a level of pure fantasy. A delightful and characteristic conceit is the sequence in which the witch is transformed into a pure white cat—complete with miniature black mask and peaked hat. The role is played by the family pet with superb and feline aplomb.

The Magic City is a rewarding adventure into the difficult realm of motion picture fantasy.

The Wolf's Tale

Any husband who has ever cast a wandering eye in the direction of a neighboring redhead should appreciate the husband and wife shenanigans related in *The Wolf's Tale*, by George A. Valentine.

In addition to its redhead, and further complications, Mr. Valentine's film has the great merit of brevity, though it includes several travel shots and a little family background as well as its smoothly told story. Basically, however, the moral of *The Wolf's Tale* is: Leave redheads alone.

Time To Consider

When a preaching film turns out to be entertaining, the advice it offers is more likely to be remembered and heeded. In *Time To Consider*, a film that advocates bicycle safety, the Fourfold Film Society dramatized its sub-

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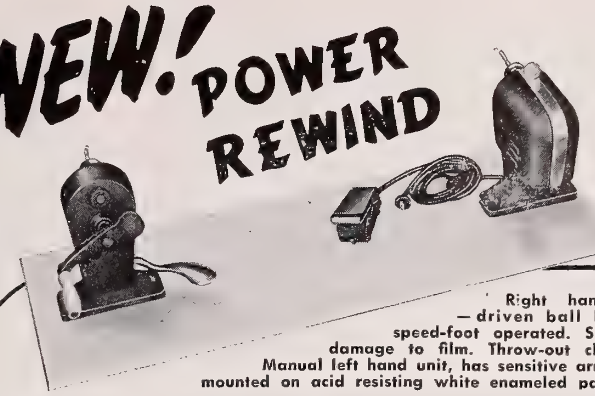

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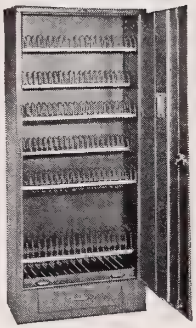

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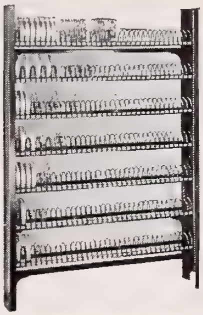

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ject with delightful imagination and refreshing use of the black and white medium.

A pompous gentleman, after being splashed by a bus on the way to his club, vents his ire by "writing to the *Times.*" A messenger takes the envelope, which is addressed simply "Time," and starts off on his bicycle, only to be run over in traffic. The film then switches to fantasy, as the messenger, dressed now in white livery, delivers the letter to Father Time's heavenly establishment. Father Time, peering at a celestial television screen, observes the various traffic mistakes that mortals make and, between sequences showing unwise behavior, he dictates the rules of proper procedure. The production's few scenes of uneven exposure are more than made up for by its rich imagination, excellent cutting and refreshing camera treatment.

Two Dudes In Montana

Two Dudes In Montana, by Lester F. Shaal, is an engaging and altogether competent record of a dude ranch vacation. In it, two attractive Eastern youngsters are seen adapting themselves with enthusiasm to the strange and stimulating adventures of Western ranch life.

Developing his theme deliberately and in carefully integrated continuity, Mr. Shaal shows his tenderfeet taking to the saddle for safaris which progress from an afternoon's outing to full scale pack trips into the high mountains. The producer brings to this subject matter a fine technical skill with movie tools which has long been his. New and rewarding in his present work is an evolving eye for the appeal of human interest.

With This Ring

Out of his own experience and happy recollections, Sidney Moritz presents in telling terms a warm and affectionate recounting of the marriage and honeymoon. A bright sun filtering through the stained glass of the church lights the solemn exchange of vows amidst swelling organ tones.

The scene dissolves to preparations for the honeymoon, the contentment of a pastoral setting, the first months of life together, the small details that contribute to gracious living, and finally a fond recalling of the beginnings —the stained glass and sunlight, two people in love, the music and the prayer. A sympathetic scoring complements this sincere and moving record film.

Young Fella

Young Fella is a teaching film; it is also a family film. Again Walter Bergmann presents his charming household and shows the devotion of its members for pets. This time it is a young cocker spaniel that is the star. Subtitles on the proper care of dogs point up the scenes which demonstrate the advice given, as to feeding, bathing, playing and proper use of a run.

Young Fella is an appealing pup and a willing actor, but the Bergmann cats steal some of the scenes in typical fashion.

* * *

And now, for those who are interested in them, here are the facts and figures for this year's Ten Best contest. In examining them, the reader should keep in mind that they cannot be compared directly to similar figures given for the 1947 contest in *The Reader Writes* column of April. 1948. These latter figures were based on totals of film footage seen by Movie Makers and the ACL through an entire year. Since it is not possible to arrive at similar totals before the close of 1948, the figures which follow represent only those films submitted specifically for Ten Best competition. All set?

Of the 54,300 feet of film seen by Movie Makers in making the 1948 Ten Best selections, 45,700 feet (or 84 percent) were 16mm. and (converted into similar screen units) 8,600 feet (or 16 percent) were 8mm. stock.

Of the same 54,300 feet of film, only 3,250 feet of it (8mm. and 16mm. combined) were black and white emulsion, while 50,050 feet were in color. On a percentage basis, this shows 6 percent of the total submissions to be black and white, with 94 percent of the total in color.

With these figures as a background, let us now examine our Ten Best contest awards for 1948. Of the total of 25 films honored, 23 (or 92 percent) were on 16mm. and 2 (or 8 percent) were on 8mm. stock. With 2 of the 25 honored films being in black and white and 23 in color, it will be seen, of course, that the same percentages hold here as well.

Two immediate observations may be made from these figures: (1) that a greater number of 16mm. filmers tend to compete in large-scale competition than do filmers working in 8, and (2) that, for the present, at least, a higher percentage of those 16mm. filmers who *do* compete are winning honors than is the case with those competing on 8.

These observations on the 1948 contest results are obvious and unassailable. The first hasty conclusion which might be drawn from them, however, we believe will be equally as wrong as the observations are right. This conclusion would be that, in Movie Makers judgment, it is not as possible to make good movies on 8mm. as it is on 16. Nothing could be farther from the case. For, once an 8mm. worker recognizes and works within the two slight limitations of his medium (see *Eight or Sixteen?* in March, 1948, Movie

MAKERS), results equally as excellent, as entertaining and as imaginative may be obtained.

No, we of MOVIE MAKERS believe that our current contest figures indicate conclusions far more significant and less facile than the one just above.

To begin with, it should be kept in mind that 8mm. amateurs now outnumber their 16mm. brethren by at least two and one-half to one. This means, in a period of short film supply, that the shortage in 8mm. stock (especially in the widely popular magazine load) is going to be approximately two and one-half times more acute in 8 than in 16. Therefore—the scarcer the film, the fewer the pictures.

Secondly, we believe that it is significant to contest-level filming that 8mm. stock still is nearly sixty percent less expensive than comparable units of screen time in 16mm. It's a lot easier to exert less than your best effort—when a mistake costs only forty cents instead of a dollar.

Thirdly, we are conscious of the fact —which many of today's amateurs are not—that 16mm. filming started in 1923, while the 8mm. system was not announced until 1932. Thus, there is the inescapable fact that many old-line workers in 16mm. have, simply, more years of experience behind them.

But . . . 8mm. or 16mm., color or black and white, we of MOVIE MAKERS believe sincerely that the general level of this year's winners is still improving over the past. We welcome a simple, short family picture as the winner of the treasured Maxim Memorial Award. And we look forward with confidence to still finer amateur filming in the future.

Taking television

[Continued from page 478]

which is more noticeable at the higher camera speed.

The exception above of the G. E. and Admiral TV receivers is made because of the special reflective coating used on the fluorescent screen of their cathode tubes. With these sets the contrast and brilliance controls should be adjusted at the normal viewing level for 12 fps shooting at *f*/1.9 aperture. The room housing the receiver should be darkened in both cases.

PLACING THE CAMERA

The obvious rule for positioning your camera in relation to the cathode tube is to place it on a level with the image and at a distance which will just cover the field.

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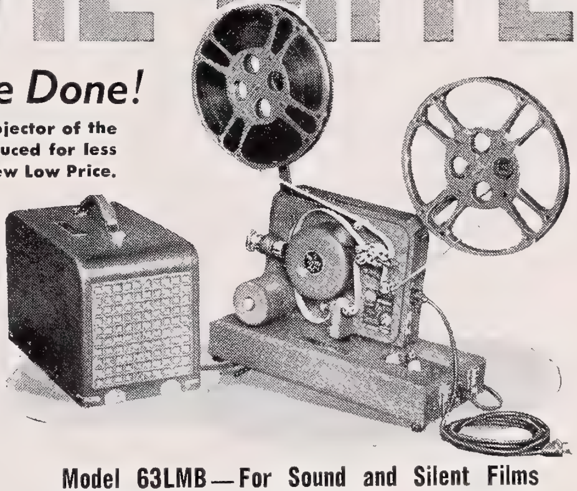

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a 15 inch tube. If you can't focus down that close, the supplementary lenses to be used for these same distances are, in diopters, the 3, the 2 and the 1½. They do not, you will recall, affect the speed of the primary lens with which they are used.

In my TV filming, as shown in the illustrations, I have taken my pictures from a Transvision receiver equipped with a 12JP4 12 inch tube. The reason why the unit is not properly installed in its cabinet is that the set was originally designed to employ a 15 inch tube; with only the 12 inch tube in use for the present, we have not bothered to house the set. However, your pictures can be made with equal success and using the same technical data with the receiving unit properly installed in its cabinet.

So, if you have a new TV set at home or if you know of somebody who has, why not try out a roll or two of television movies? You'll find it a thrilling new opportunity in the field of amateur filming.

Christmas at your house

[Continued from page 477]

the small fry during the saying of Grace —but don't overlook the peaceful happiness on Grandpa's face, as he slowly intones the simple words of blessing. And by all means catch the carving act and the awarding of that coveted first drumstick!

Most effective from an action and color viewpoint, perhaps, will be the opening of gifts. Here, the excited anticipation and joy of realization will center around the children, of course. To skip the all important opening of the gifts is to forego your choicest scenes. Don't forget the adults entirely; slip in scenes of Grandma's new shawl, Mother's string of pearls and Dad's new pipe.

Youngsters intent on blowing bubbles (see that Santa leaves the proper equipment) will furnish a charming sequence, offering action, color and abundant expressions in the eyes and face. Climax on a big, back lighted closeup as a gleaming bubble bursts. Dolls and action toys make excellent movie shots, but watch your angle and keep the focus on the recipient's face.

Inevitably, the picture will move outdoors—for initial runs on the new roller skates, bike or sled, for the family ball games or horseshoe tournaments, for traditional afternoon walks in the woods. And remember, especially if there is snow, to keep a careful exposure check on the changing afternoon light.

When the last bit of celebration has been exhausted, make a series of shots which say exactly that: closeups of the litter of torn gift wrappings and twisted ribbons, the half-exposed skeleton of the once noble bird, Dad settling down with his new slippers and pipe, Junior rubbing his overburdened tummy and resignedly being led off upstairs to bed.

And there you are—an unforgettable Christmas! For years to come, every member of the family will enjoy seeing the film and reliving the precious moments which might otherwise fade. And so, good luck, good filming—and a Merry Christmas!

News of the industry

[Continued from page 488]

The Kodaslide table viewer may be used in a fully lighted room without loss of brilliance, a feature that will make it particularly useful in business and education. Its changer, which operates from a plunger, has a capacity of 75 cardboard or 30 double-glass slides. Overall screen size is 7½ by 7½ inches. Equipped with a 50mm. $f/3.5$ Lumenized Kodak Ektanon projection lens, the Kodaslide table viewer is $95.00.

THE KODASLIDE table viewer in operation gives a good idea of the brilliance with which the image is transmitted even in a fully lighted room. Qualities of brilliant color photography are well held.

Eastman Kodak Company also reports that two well known prewar still cameras—the Kodak Retina I and the Kodak Retina II—are again available in limited quantities.

Cinevox film The recently marketed Cinevox film is regular DuPont panchromatic reversal safety film, black and white, with an ASA rating of 40 daylight and 32 tungsten. The film, for which one-day processing is provided, is available in twenty five foot rolls of double 8mm. and fifty foot magazines of 16mm. With each roll or magazine processed, a free title leader is offered, the user having a choice of twenty two stock titles. Cinevox film is available from Cinevox, P. O. Box 8333, West Adams Station, Los Angeles 16, Calif.

Martin Murray series The latest series of musical short subjects released by Martin Murray Productions totals nineteen pictures, featuring Gene Austin. Benito Moreno, Smoky Williams, Mary Martel, Doris Sherell and Dick Petersen's orchestra. Martin Murray Productions are located at 5746 Sunset Boulevard, Hollywood 28, Calif.

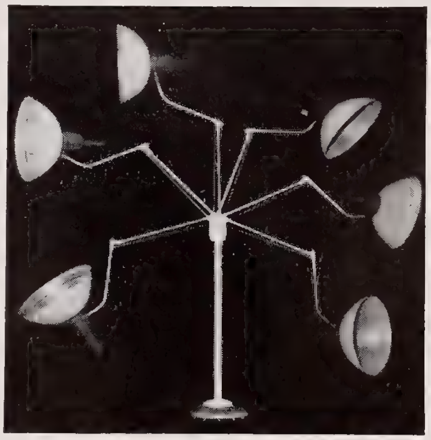
Vacuumate to Colburn The Vaporate Company, Inc., 446 West 43rd Street, New York City, announces that its Vacuumate process for film treatment is now available in the Chicago area through Colburn Laboratory, Inc., 164 North Wacker Drive, Chicago, Ill. In addition, Vacuumate is now available from most dealers and from General Film Labs, Inc., 66 Sibley Street, Detroit, Mich.

Wrist type meter A small but accurate photoelectric exposure meter, designed to be worn and used on the wrist, is being manufactured by Warren-New York, Inc., 3310 - 34th Avenue, Long Island City 1, N. Y. Known as the Patrol, the meter has been simplified in operation by the elimination of dimlight readings, though the full range of light employable by camera is covered. The Patrol uses A.S.A. exposure index numbers and is guaranteed unconditionally for three years. It is $16.50, tax included.

16mm. magazine film Magazine loads of 16mm. black and white film are announced by Weimet Film Company, Inc., 514 West 57th Street, New York 19, N. Y. The new magazines fit all standard magazine cameras and are loaded with fifty feet of Weimet 16mm. Green Seal black and white panchromatic reversal safety film. The new film is priced at $3.95, including processing costs and service within forty eight hours of receipt of film at the Weimet plant.

Princeton catalog Running to nearly 100 pages, catalog number 11 has just been published by the Princeton Film Center, Princeton, N. J. The catalog, which is a compilation of the latest in 16mm. sound films, may be obtained without charge by writing to the publisher and mentioning this publication.

Floating-arm light The Shepard floating - arm studio light is a versatile Photoflood light source for indoor shooting. Adjustable to any position, the reflector remains where set without use of adjusting screws of any kind. The unit accepts a No. 4 flood bulb with mogul base or a No. 2, with adapter furnished for the medium base. Reflectors in 18, 14 and 10 inch sizes are available. The manufacturer is Shepard Engineering Company, 912 North Market Street, St. Louis 6, Mo.



THIS is not a six armed monster—but a photograph showing the floating arm of the Shepard studio light in a few of its innumerable potential positions.

Expanded service Peerless Film Processing Corporation, 165 West 46th Street, New York City, has extended its service in the Midwest. Reid H. Ray Film Industries, 2269 Ford Parkway, St. Paul, Minn., and Atlas Film Corporation, 1111 South Boulevard, Oak Park, Ill., have installed Peerless equipment in their own laboratories.

Photo show The Photographic Merchandising and Distributing Association and the New York Guild of Photographic Dealers announce the National Photographic Show of 1949, to be held at the 71st Regiment Armory, Park Avenue and 34th Street, New York City, from February 19 through 22. Lectures and demonstrations will cover many phases of photography, both still and motion picture. Screenings of prize winning 8mm. and 16mm. films are promised.

Model 201 stand The adjustable Model 201 Project-O-Stand is based on the suggestions and requests of professional users of motion picture equipment. The stand, which is particularly suited to schools and churches, is able to straddle a row of seats where there is no center aisle for setting up the projector. Two legs rest on the floor and the third leg is adjusted short and rests on a seat. List price of the Model 201 is $16.95. Further information may be had by writing American Products Company. 2287 Hollers Avenue, New York 66, N. Y.

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8 CLUBS 16

The people, plans and programs of organized amateur motion picture groups everywhere

Bristol banquet The Bristol (Conn.) Cinema Club, ACL, held its annual dinner meeting recently at Tasillo's Supper Club. A screening of *Crystal Clear,* a 16mm. Kodachrome picture with sound on film by Joseph J. Harley, FACL, highlighted the evening and was followed by dancing.

Ottawa program The mid-autumn meeting of the Ottawa (Ont.) Cine Club featured a showing of members' films, each picture being followed by open discussion. The films projected were *The Guest at Wild Goose,* an 8mm. Kodachrome film by Elizabeth Edwards; *Wild Life,* 400 feet of 16mm. in black and white; *Fall Outing,* an unedited record of a recent club excursion by Watson Balharrie, ACL; *New York City,* 8mm. Kodachrome, by Angus McMorran, ACL.

Utah screens A varied program of films was presented to members of the Utah Cine Arts Club, ACL, at a recent meeting in Salt Lake City, led off by a surprise picture, an 8mm. quickie 50 feet long. It was followed by *Wildwest & Mama,* by Peter Larsen; *Canadian Holidays* and *New York World's Fair,* both 8mm., by Joseph F. Hollywood, FACL, and *Just Another Vacation,* by Norman Shultz, ACL.

San Francisco travel night Vacation films by members entertained a recent gathering of the Cinema Club of San Francisco. Rudy Arfsten, ACL, screened *Grand Tetons,* to represent the West. Frank V. Hedrick showed the East with *New York, Boston and Environs. Mexico As I Saw It,* by Larry Duggan, ACL, completed the program.

St. Louis demonstrates O. H. Stanton explained the mysteries of single frame exposures for fellow members of the Amateur Motion Picture Club of St. Louis, ACL, at a recent meeting.

In keeping with the season, *Ozark Autumn,* an 8mm. Kodachrome film by Ralph Mateka, was projected. The program was rounded out with *Christian Brothers Centennial,* a 400 foot 16mm. film in Kodachrome, by Charles Knepper.

Dr. Rudolph Van Gelder

FALL FIELD TRIP to Ringwood Manor was a featured activity of the Amateur Movie Society of Bergen County, in suburban New Jersey.

Blair Thaw

THEODORE SARCHIN, ACL, receives 8mm. cup from W. C. Kuhl, ACL, president of Washington (D. C.) Society of Amateur Cinematographers.

New Brooklyn club A group of amateur movie enthusiasts in Brooklyn have organized a club under the name of Kings Cine Club, ACL. Louis Slavin was elected first president and Henry Segal vicepresident. Harry Krantweiss is secretary and Samuel Weiner is treasurer.

On October 30, a Halloween party was held to celebrate the opening of the new organization.

Maplewood elects At its last meeting of the recent club season, Albert D. Miller was selected to succeed Frank H. Graham, ACL, as president of the Maplewood (N. J.) Amateur Movie Club, ACL.

Edna Kreamer, of Irvington, N. J., was guest of the evening. She gave a short talk and screened her film of an automobile trip made to Alaska last summer over the famed Alcan Highway.

Brooklyn fall programs A full and varied schedule of events was presented members of the Brooklyn Amateur Cine Club, ACL, during the autumn months. Guest Night found such well known filmers on hand as George Mesaros, FACL, Sidney Moritz, ACL, and Walter Bergmann, FACL, who screened *A Few Trees, Please*; *Sternwheeler Odyssy* and *Squeaky's Kittens,* respectively. Arthur Gross, ACL, showed *Under Florida Sun.*

Other films projected included *Eclipse Over Peru,* by Charles Coles; *Tex Comes to New York,* by George Wahl, and *Lake George Preferred,* by Sam Fass, ACL.

Schenectady visitor

Joseph J. Harley, FACL, presented his Maxim Award film, *In His Own Judgement*, as a guest of the Schenectady (N. Y.) Photographic Society, ACL, at a late November meeting.

Little Intruder, which won for Mr. Harley second place in this year's American Humane Association contest, and *Design in White* were also shown the club.

New Pennsylvania club

Movie makers of Lancaster, Pa., have formed an amateur club tentatively called the Amateur Cinema Club of Lancaster. A steering committee was selected at the first meeting consisting of Arnold S. Rose, ACL, Watson Kintner, ACL, Ralph L. Erlewine, O. Henry Hertzler and Fred Gunther. M. H. Watson was named chairman of the housing committee.

Movies by Mr. Kintner and Mr. Hertzler were shown during the entertainment half of the evening.

Sound in Winnipeg

The methods of recording sound on magnetic tape were demonstrated by A. Peterson before members of the Winnipeg (Man.) Cine Club. Two films with sound on tape were screened to illustrate the process: *A Dog's Life*, by Mr. Peterson, and *Winnipeg Newsreel*, by I. Lambert.

Mr. Lambert also showed his 300 foot 8mm. Kodachrome film, *The Black Hills of South Dakota*.

Fourfold mobile unit

The Fourfold Film Society, of Golders Green, England, has recently constructed a cinema van for touring the countryside and presenting amateur film shows. The society offers the van to other clubs who may want to do the same thing.

Time to Consider, a club produced film, is a feature of the touring unit's program. Soon to be added is the club's newest production, *Account Settled*.

Gadgets in L. A.

Members of the Los Angeles Cinema Club had the opportunity recently to swap gadget ideas. Theme of the evening was gadgets and trick shots.

The entertainment portion of the meeting consisted of the screening of members' films. Shown were *Enchanted Island*, by Charles E. Cobun; *Gold Diggers*, by Betty and Charles Peters, and *Pacific Roadways*, by Dr. William T. Zimmerman.

Kenosha guest screening

A mid-October meeting of the Kenosha (Wisc.) Movie Makers Club, ACL, was enlivened by the visit of Arthur Elliott, ACL, of Chicago, who screened his film, *Paradise of the Pacific*, for the entertainment of members.

Passaic hosts Bergen

Members of the Bergen County Amateur Movie Society were guests of the Passaic (N. J.) Y.M.C.A. Cinema Club recently. Members of the Passaic club were entertained with screenings of films made by members of the Bergen organization. Highlight of the evening was the showing of the Bergen club-produced mystery film, *The Slasher*.

Edison contest

Results of the vacation film contest conducted by the Edison Camera Club, ACL, of Chicago, were announced at a recent meeting. In the 8mm. class, D. A. Dinsdale won first place with *Vacation 1946;* C. I. Glaeser won second place with *Wheels-a-Rollin';* Emily Novotny took third place with her *Turkey Run*, while Mr. Dinsdale was also awarded honorable mention for *Dunes Outing*.

England and France, by Sidney Yexley, won first place in the 16mm. group. *Our Waterfront*, by Frank Novaceck, placed second, and Mr. Novaceck also received honorable mention for his *Minnesota Fishing Trip*.

That first Christmas!

[Continued from page 481]

is so small that you get no reaction at all, then salvage the scene by taking a shot over Mother's shoulder of his feeding, showing the tree in the frame.

So stir your imagination and shoot your baby's first Christmas using the bits and pieces which make up the commonplace when considered in adult terms. In a picture they make it real and interesting. Father with his arms too full of bundles or playing with the toys which are obviously too much for Baby, the tiny sock hung up beside those of the grown-ups, these are the little things. Take the expected shots of "Him" with the family and grandparents, yes! But build up your picture of his first Christmas with the bits and pieces of action and reaction which center around him.

What movies can mean

[Continued from page 487]

ing awareness of that which is fine and beautiful, as well as that which is ugly and squalid. Thus, through his movie making, he increases constantly his abilities to feel and to enjoy.

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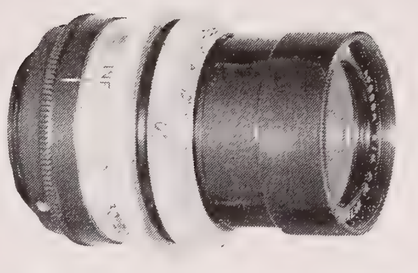

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EPICS ARE NOT NECESSARY

AMONG the eleven Maxim Memorial Awards made prior to this year, eight of them have gone to films we sometimes call "epics," three of them to films of non-epic proportions.

An epic, in our personal dictionary of contest definitions, may be defined broadly as any film on a large, impressive subject, presented generally in large, impressive footage. More specifically, among the subjects actually covered by these eight award-winning epics have been two human record films of Mexico, two travel films of Canada, a documentary study of orthodox Russian Easter ceremonies, a dramatized testimony to nature's spiritual therapy, a pictorial interpretation of Biblical Creation and a truly epic account of adventure on the Colorado River.

Impressive themes, all of these; and, by and large, they have been impressively presented. Just on the face of these facts, an amateur filmer would seem justified in concluding that movies of epic stature are favored by this magazine over their lesser competitors. The bare figures, certainly, would seem to support this reasoning. Before accepting this conclusion, however, let us examine the size and subject matter of the small, non-epic Maxim Memorial Award winners.

One, running 500 feet of 16mm. color, was a simple study of daily life in a small French-Canadian community, made less than a hundred miles from the producer's home. Another, running 200 feet of 8mm. color, was a heart-warming drama of young love overcoming all obstacles, produced at a total cost of far less than fifty dollars. The third, running 300 feet of 16mm. color, was a hilarious teen-aged success saga, filmed wholly in the home and with a cast-off, fixed focus camera.

And now, leading the lot of this year's Ten Best Amateur Films, comes *The Unexpected*. Running a bare 325 feet of 16mm. color, it also is a simple, suave and wholly satisfying home movie. After four consecutive years of epic award winners, the short, fine, family film has again come into its own.

Without meaning in the least to disparage pictures of epic proportions—many more of which we look forward to seeing—our conclusions are two: (1) that a fine, short film may be harder to produce than a fine, long one; and (2) that, to win the Maxim Memorial Award, epics are not necessary.

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recreation leads him into fields of human expression he might otherwise neglect. His pictures must be well composed, so he studies art. His musical accompaniment must be well chosen, so he delves into music. His hobby broadens his outlook, increases his knowledge and heightens his appreciation of other art forms.

AIDS OTHERS

There is still another remuneration which stems from personal movies—good citizenship. The filmer can use his camera for the public good. He can expose the evils of poor housing or espouse the benefits of working on a local welfare project. Many such worthy filming projects have been reviewed in MOVIE MAKERS.

Or, if such elaborate undertakings are beyond one's filming skill, there is equal satisfaction in screenings for shut-ins. An experience which will linger long in my memory was the presentation of a vacation picture filmed on an Ohio River sternwheeler to the inmates of a home for aged women. One after another, a number of these fine old ladies came up to me after the screening to express most graciously how much they had enjoyed the evening. All the difficulties involved in making that picture were more than repaid on that one evening.

SOURCE OF RELAXATION

Again, movie making is the kind of hobby which offers complete escape in these perplexing days of trial. What with planning, shooting, editing, titling and scoring, our craft requires such a degree of delightful concentration that one forgets everything but the job at hand. That is why this hobby, above all others, is recommended as an ideal form of recreation for both young and old.

But movie making is an expensive hobby, we are told. What could be farther from the truth! True, the initial cost of equipment may be appreciable, but the amount is only a small fraction of, say, the price of a new car. Too, all the equipment need not be purchased at once. As the filmer becomes more experienced, he can increase his effectiveness by the addition of desirable but not necessary accessories. His equipment will, with proper care, last him many years. I am still using the camera with which I began movies in 1930. Even film supplies will not prove costly over the years if every production is well planned and filmed with care.

Here, then, is a hobby rich in satisfactions of many kinds and open to anybody, regardless of economic and educational background. A superintendent of a building produces a prize winning scientific film. A schoolteacher brings to the less traveled the scenic splendors of our great western parks. A sound engineer gives to the world a moving and beautiful statement of his devotion to nature. Or a mail carrier brings to the screen a splendid saga of epic adventure on the Colorado. These and myriad other accomplishments are the rich reward of amateur movies today. Is it, after all, any wonder that we become devoted to our chosen craft?

A N N U A L I N D E X

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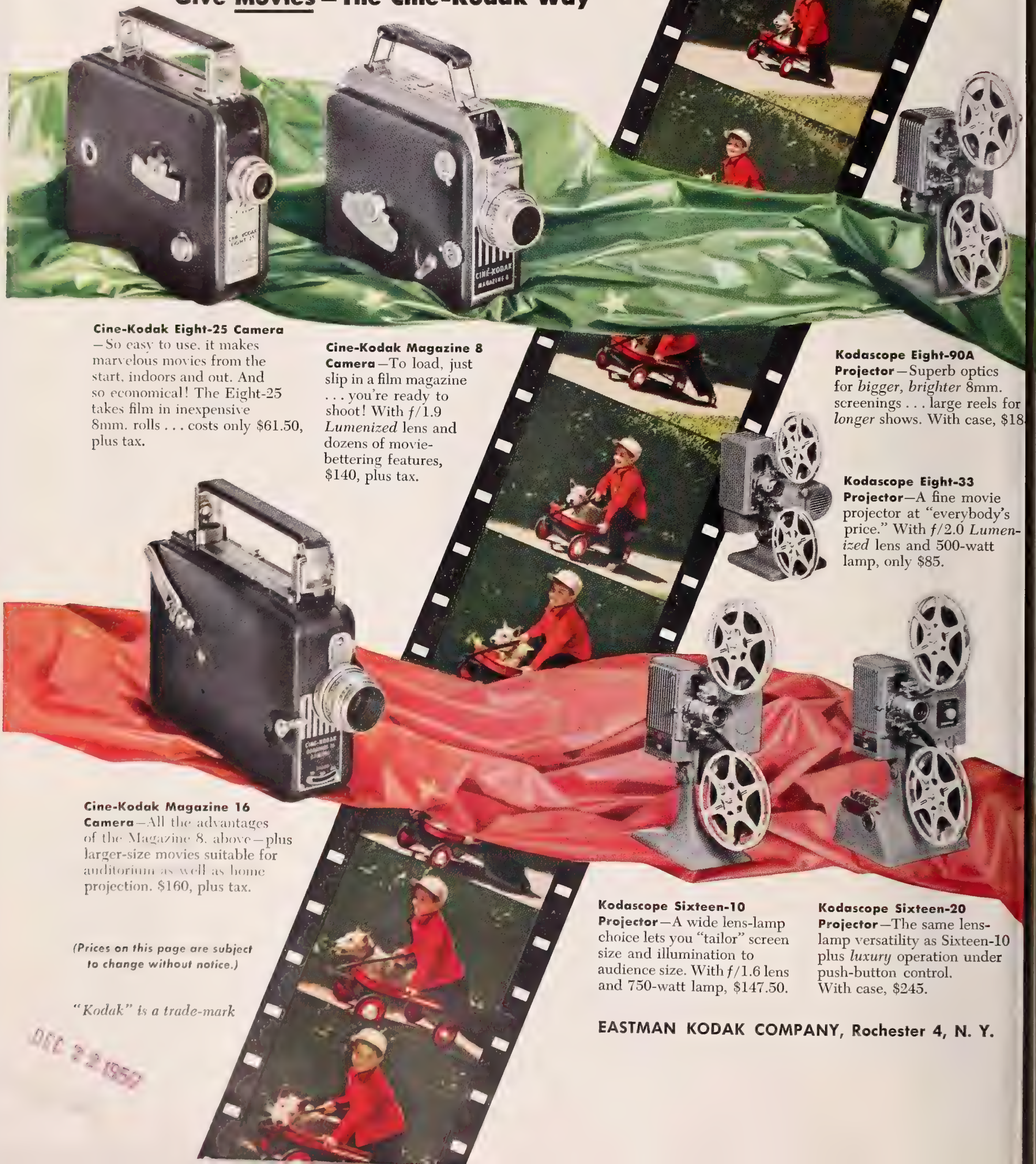

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